HISPANIA

VOLUME XXVIII MAY 1945 NUMBER 2

CONTENTS

Published by

The American Association of Teachers of Spanish and Portuguese

HISPANIA is indexed in the *Education Index*

ROOSEVELT

ROBERTO BRENES MESÉN

Hágase de roca inconmovible el Tiempo
para grabar su elogio en ella.
En las cavernas de la roca del Tiempo
resonará este nombre: Roosevelt,
como una invocación a los valles y montañas,
como un conjuro a las olas de los abiertos mares
a fin de que jamás se olvide,
ni en mar ni en tierra, sobre el haz del mundo,
que si hay hombres y naciones libres,
a este Titán de Voluntad lo deben.
Tórnese de roca inconmovible el Tiempo
para guardar su nombre,
a fin de que resuene a través de las edades,
allí donde nazca a la libertad un hombre.
Al labrador él dió la simiente de la holgura
para asegurarle alguna hora de crepúsculo
que consagrar a la contemplación del cielo,
o para hacerlo desplegar, en un excelso vuelo
de alas de oración, toda la vastedad de su alma.
Lo hizo a la vez consorte de la tierra
y amante enamorado de los cielos.
A las tempestades de polvo de las Dakotas
echó blandas cadenas de césped y plantíos,
y se tornaron mansas, como vacas fecundas,
y ya no hubo más estampidas de tempestades.
En el Valle del Tennessee, audaz su pensamiento
se levantó en pirámide hasta mirar el río
dándoles sustento y fuerza a las ciudades
que entonces no eran; que ya son, que serán mañana,
más venturosas que las de hoy, porque nacieron
bajo la estrella de extraña magnitud que alumbra
toda la extensión de América y del mundo entero.
Gigantescos frenos tasca el garañón del río,
y ya no se lanza tras las desbordadas yeguas
que asolaban con sus cascos de fango las villas
y las ciudades asentadas a sus dos flancos.
Ahora las crines de sus aguas iluminan
toda la amplitud del Valle por donde galopa
hacia el Ohio, donde, al saciar su afán, se muere.

Vuélvase de roca inconmovible el Tiempo
para guardar su nombre,
a fin de que resuene a través de las edades,
allí donde nazca a la libertad un hombre.
Caídos los brazos erraban los hombres
seguidos de lobos, los lobos del hambre;
y aquel corazón movido de amor y piedad
se abrió a la visión de una patria de encantamiento,
ornada de bosques y de jardines, en redes
de rutas de sol, de ríos cargados de arneses,
cuajada de parques, como de nidos la selva;
Y millares y millares de mozos esbeltos
labraron en pórfido a los torrentes cascadas,
murallas a los ríos, y grutas en los montes;
en la desierta desolación plantaron bosques,
y la erosión exhausta se adormeció a su sombra.
Acariciaron con tal amor la joven tierra
que en ella se encarnó la visión de aquel Vidente.
Los lobos del hambre se murieron en los montes.
Llovía maná para el anciano;
tuvo su hogar y su parcela,
segura la cosecha de su esfuerzo
el labrador amante de la tierra.
Para los humildes y olvidados de los grandes
él abrió el Palacio de lo Bastante y lo Seguro,
lejos del valle del miedo, del frío y del hambre.
Tórnese de roca inconmovible el Tiempo
para guardar su nombre,
a fin de que resuene a través de las edades,
allí donde nazca a la libertad un hombre.
Cuando se alzó su Sol en los Estados Unidos
abrióse un nuevo día para toda la tierra.
En el cuadrante de luz de nuestro Continente
Roosevelt marcó la cita fatal con el Destino:
pues cuando de los abismos se elevó en Germania
la sombra de Satán, en América surgía,
en ese mismo treinta y tres, el Gran Sol de Roosevelt,
que al refulgir sobre Luzbel lo fulminaría.
Por la mente del Titán sesenta mil aviones
orzan hacia Berlín para abatir la soberbia
de aquel crudelísimo Satán de Berchtesgaden;
y navegan ciento veinticinco mil aviones

en sucesión de triunfo, bajo el azul de Oriente,
para eclipsar por siglos, por un eterno siempre,
el alma de traición de un aleve Sol Naciente.

Desde el Atlántico de su mente titánida
ya se va destacando el esplendor de un Mundo Nuevo,
rededicado a la libertad de la conciencia,
para la salud del cuerpo, para la paz del alma,
espléndido con las claridades de la Ciencia,
al servicio, y no más a la destrucción, del Hombre.

Hoy, que partan los eternos aviones del Tiempo
hacia las fuentes celestes de luz de los dioses,
para llevarles en urnas sagradas
su excelso, divino afán por el bien de los Hombres.

[EDITOR'S NOTE. This tribute to our departed leader appeared, with almost prophetic force, in *América*, edited by Pastor del Río (Habana, Prado 116), for December, 1944. It is from the pen of Roberto Brenes Mesén of San José, Costa Rica, log a member of our Association and a former Professor of Spanish at Northwestern University. It faithfully represents the almost idolatrous feeling for Roosevelt among Spanish Americans, of which I had convincing proof during a recent visit to Central America and Mexico which coincided with the President's death and the period of mourning that followed.]

"A GREAT COUNTRY WHICH NO WAR PROFANES"

Common studies, pursued in the same spirit, in all civilized countries, form, beyond the restrictions of diverse and often hostile nationalities, a great country which no war profanes, no conqueror menaces, where souls find that refuge and unity which in former times was offered them by the City of God.—GASTON PARIS, in the Collège de France, Paris, in 1870, during the Siege. (Quoted by John Macy, in the first chapter of his *The Spirit of American Letters*, 1913.)

NOTAS SOBRE LA POÉTICA DE ANTONIO MACHADO

CARLOS CLAVERÍA
Universidad de Uppsala, Uppsala, Suecia

EN UNA conferencia sobre Antonio Machado, pronunciada en memoria suya el mismo año en que el gran poeta emprendía, en circunstancias trágicas y de manera tan semejante a como él lo había imaginado, el último viaje en "la nave que nunca ha de tornar," el profesor Allison Peers hace observar la ausencia de arte consciente, de filosofía y de preocupación religiosa—que han de venir más tarde—en la obra de los primeros años, al mismo tiempo que estima como menos importante poéticamente su producción desde 1919 hasta nuestros días,[1] estableciendo así diferencias que pueden llevar a una nueva valoración de la obra total del poeta. Inclinada generalmente la crítica a ver en el conjunto de esa obra, aunque sin justificar demasiado su punto de vista, una cierta unidad,[2] paulatino desarrollo o insistencia de determinados temas y un mismo pensamiento, sorprende que no se haya ido a buscar en los retazos de una poética muy suya, diluída en varios de sus escritos en prosa, con la que Machado anduvo a vueltas durante casi dos decenios, una posible explicación de lo que pudiera haber de real o aparente disociación, en su obra, entre el fino análisis de personales sentimientos y estados de ánimo y el eco espiritual del paisaje de sus primeros libros de versos y las lucubraciones metafísicas de los cancioneros apócrifos de Abel Martín y Juan de Mairena, o de lo que en ella pueda existir de continuidad, de identidad incluso, entre los poemas que recogen los íntimos monólogos primitivos (atisbo de los "universales del sentimiento," para decirlo con sus propias palabras) y aquellos otros más tardíos en que Machado da franca y libre entrada a la filosofía después de haber sentido de antemano sus inquietudes. Ya lo dijo por boca de ese dómine ideal que es Juan de Mairena: "Hay hombres, decía mi maestro, que van de la poética a la filosofía; otros que van de la filosofía a la poética. Lo inevitable es ir de lo uno a lo otro, en eso, como en todo."[3] El poeta, dado pronto a la meditación, que se llama a sí mismo

[1] E. Allison Peers, *Antonio Machado* (*"The Taylorian Lecture,"* 1939), Oxford, 1940, 8-9 y 23 y ss.

[2] Véase, por ejemplo, G. Díaz-Plaja, *La poesía lírica española*, Barcelona, 1937, 370: "Su producción poética iniciada en 1903 con su libro *Soledades* se acrecienta con una segura lentitud y como concéntricamente, ya que en sus primeros versos está ya toda la ética y toda la estética de nuestro poeta."

[3] En el libro *Juan de Mairena, Sentencias, donaires, apuntes y recuerdos de un profesor apócrifo*, Madrid, 1936, 144.

tempranamente "filósofo trasnochado," y considera como suya, en 1913, en un rincón de Andalucía, la filosofía de Don Miguel de Unamuno, calificándola de "poesía, cosa cordial,"[4] acabará por identificar metafísica y poesía.

Núcleo central de esa poética es una página que Machado escribió para la conocida antología "parcial" de Gerardo de Diego en la que lecturas y reflexiones contribuyen a cuajar ideas que de antiguo le ocupan y que, poco a poco, han ido haciéndose patrimonio doctrinal de su maestro Mairena y del maestro de su maestro, Martín. Conviene recordarla:

> En este año de su Antología (1931) pienso, como en los años del modernismo literario (los de mi juventud), que la poesía es la palabra esencial en el tiempo. La poesía moderna, que a mi entender, arranca, en parte al menos de Edgardo Poe, viene siendo hasta nuestros días la historia del gran problema que al poeta plantean estos dos imperativos, en cierto modo contradictorios: esencialidad y temporalidad.
>
> El pensamiento lógico, que se adueña las ideas y capta lo esencial, es una actividad destemporalizadora. Pensar lógicamente es abolir el tiempo, suponer que no existe, crear un movimiento ajeno al cambio, discurrir entre razones inmutables. El principio de identidad—nada hay que no sea igual a sí mismo—nos permite anclar en el río de Heráclito, de ningún modo aprisionar su onda fugitiva. Pero al poeta no le es dado pensar fuera del tiempo, absolutamente nada.
>
> Me siento, pues algo en desacuerdo con los poetas del día. Ellos propenden a una destemporalización de la lírica, no sólo por el desuso de los artificios del ritmo, sino, sobre todo, por el empleo de las imágenes en función más conceptual que emotiva. Muy de acuerdo, en cambio, con los poetas futuros de mi Antología, que daré a la estampa, cultivadores de una lírica otra vez inmergida en *las mesmas aguas vivas de la vida*, dicho sea con frase de la pobre Teresa de Jesús. Ellos devolverán su honor a los románticos, sin serlo ellos mismos; a los poetas del siglo lírico, que acentuó con un adverbio temporal su mejor poema, al par que ponía en el tiempo, con el principio de Carnot, la ley más general de la naturaleza.
>
> Entretanto se habla de un nuevo clasicismo y hasta de una poesía del intelecto. El intelecto no ha cantado jamás, no es su misión. Sirve, no obstante, a la poesía señalándole el imperativo de su esencialidad. Porque tampoco hay poesía sin ideas, sin visiones de lo esencial. Pero las ideas del poeta no son categorías formales, cápsulas lógicas, sino directas intuiciones del ser que deviene, de su propio existir; son, pues, temporales, nunca elementos ácronos, puramente lógicos. El poeta profesa, más a menos conscientemente, una metafísica existencialista, en la cual el tiempo alcanza un valor absoluto. Inquietud, angustia, temores, resignaciones, esperanza, impaciencia que el poeta canta, son signos del tiempo, y al par, revelaciones del ser en la conciencia humana.[5]

[4] Cito por la 4ª edición, última hecha en vida del autor, de *Poesías completas*, Madrid, 1936, 101 y 186-7.

[5] *Poesía Española. Antología 1915-1931. Selección . . . por Gerardo de Diego*, Madrid, 1932, 76-78. Creo recordar que se reimprimió también en la 2ª edición ampliada, Madrid, 1934, de que no dispongo ahora.

Machado, que señala su desacuerdo con ciertos poetas del momento en que esas palabras se escriben, no olvida tampoco marcar la distancia que separaba a su poesía de la de muchos de sus contemporáneos modernistas en los años juveniles. Ni "los afeites de la actual cosmética," ni "las romanzas de los tenores huecos" caben en ella, que no era la de "un ave de esas del nuevo gay trinar," como declara en el autorretrato que precede a *Campos de Castilla*, ni tampoco otras cosas con que la novedad había, posteriormente, de bastardear la autenticidad poética. "Poesía = palabra esencial en el tiempo" es la fórmula concisa en que mete la definición de la poesía, en la que insiste, y desde la cual ha de intentar razonar repetidas veces la contextura y el ser de toda la suya, tan llena siempre de hondas palpitaciones de la vida del poeta. Veamos cómo.

En el texto citado empieza tomando a Edgar Poe como punto de partida en su consideración de la problemática de la poesía moderna. Pero más que el ansia de una belleza sobrenatural, absoluta y perenne y que la aspiración a una poesía pura y libre de todo contacto no poético que el poeta americano manifiesta en sus escritos teóricos, interesa a Machado otro aspecto de su obra. No se refiere al "wild effort to reach the Beauty above" en que, "inspired by multiform combinations among the things and thoughts of Time, to attain a portion of that Loveliness whose very elements, perhaps, appertain to eternity alone," de que habla Poe en *The Poetic Principle*,[6] cuando contrapone esencialidad y temporalidad. Machado se acerca más bien a lo que Edgar Poe significa de íntima unión entre reflexión estética y producción poética, de interés por los métodos de composición y el mecanismo interior de la poesía, de análisis crítico del problema literario en que se da cabida a la lógica, la razón y el cálculo, tal como Charles Baudelaire y Paul Valéry comprendieron e interpretaron a quien se conceptúa precedente suyo. Conocida es la devoción de Baudelaire por Poe y la decisiva influencia que las ideas estéticas del americano tuvieron para la obra del escritor francés.[7] Baudelaire tradujo gran parte de *The Poetic Principle*, que consideró parte integrante de su programa estético e incluso de su obra original, y tradujo y comentó *The Philosophy of Composition* con el nuevo título de *La genèse d'un poème*. Paul Valéry, en su ensayo *Situation de Baudelaire*, ha precisado los valores que el poeta francés y Poe aportan a lo que es ya desde entonces mancomunado avance por la senda de la poesía: Poe suministra a Baudelaire un sistema de ideas, sistema de ideas de un hombre que "s'était trouvé pour considérer les choses de l'esprit, et

---

[6] *The Complete Works of Edgar Allan Poe, edited by J. A. Harrison*, New York, 1902, vol. XIV, 273-4.

[7] Véase L. Seylaz, *Edgar Poe et les premiers symbolistes français*, Lausanne, 1923, 46 y ss.; A. Ferran, *L'esthétique de Baudelaire*, Paris, 1933, 606 y ss. y B. A. Morrissette, *Les aspects fondamentaux de l'esthétique symboliste*, Clermont-Ferrand, 1933, 18 y ss.

parmi elles, la production littéraire, avec une netteté, une sagacité, une lucidité qui ne s'étaient jamais à ce point rencontrées dans une tête doué de l'invention poétique" y Baudelaire, por su parte, "procure à la pensée de Poe une étendue infinie."[8] El propio Valéry, gran admirador de *Eureka*, tenía necesariamente que apreciar en Poe el valor de la conciencia y la fuerza del intelecto en la creación poética, premisas fundamentales del pensamiento del mayor de los poetas franceses contemporáneos.[9] Fué éste Poe teórico de las traducciones baudelairianas sobre el que sin duda meditó Machado, quien sabe si no en ocasión de las discusiones originadas en torno a la poesía y teoría poética de Paul Valéry. John E. Englekirk, que, en su estudio sobre Edgar Poe en las letras hispánicas, no deja de recoger la primera frase de la página transcrita de Machado, aventura con ligereza que esa observación del poeta español no pudo hacerse por nadie que no fuese buen conocedor de la poesía del autor americano: "one that could be made only by an enthusiast of Poe's verse."[10] Aunque el mismo Englekirk subraye luego la importancia de Poe, íntimamente unido a la influencia de Valéry, en la formación de "the new esthetics" en la literatura española contemporánea,[11] la interpretación de Machado queda sin aclarar. Englekirk no ha sabido reconocer siquiera en ese resumen de la poética de Antonio Machado otra huella de Poe: el mejor poema del siglo XIX, acentuado por un adverbio temporal, a que alude, no es otro que *The Raven* con su insistente estribillo "Nevermore." En la introducción de Baudelaire a su versión francesa de *Le corbeau* y del comentario de su autor, se destaca el sentido profundo de angustia humana y temporalidad que encierra el "refrain" del poema[12] que Machado, que proclama a su Juan de Mairena "poeta del tiempo," no podía olvidar al enfrentarse con el Poe para quien un poema se realiza y camina hacia su solución con la

[8] *Variété II* (Œuvres de Paul Valéry 4:2), Paris, 1937, 155 y ss.

[9] Sobre Poe en el pensamiento de Valéry, el reciente estudio de E. N. Tigerstedt, *Studier i Paul Valérys tankevärld* (*Societas Scientiarum Fennica: Commentationes Humanarum Litterarum* XI:3), Helsingfors, 1941, 21-22, 79 y 86-87.

[10] J. E. Englekirk, *Edgar Allan Poe in Hispanic Literature*, New York, 1934, 460. De lo que sigue no se deduce una influencia directa de la poesía poesca; la obra y traducciones de Stéphane Mallarmé, que Machado conocía, pudo tal vez contribuir a su interés por el poeta americano; sobre Poe y Mallarmé, C. P. Cambiaire, *The Influence of E. A. Poe in France*, New York, 1927, 127 y ss. y E. Noulet, *L'œuvre poétique de S. Mallarmé*, Paris, 1940, 148 y ss. y 247 y ss.

[11] J. E. Englekirk, *ob. cit.*, 470 y ss.

[12] "Poème singulier entre tous. Il roule sur un mot mystérieux et profond, terrible comme l'infini, que des milliers de bouches crispées ont répété depuis le commencement des âges, et que, par une triviale habitude de désespoir, plus d'un rêveur a écrit sur le coin de sa table pour essayer sa plume: *Jamais plus!* De cette idée, l'immensité, fécondée par la destruction, est remplie du haut en bas, et l'humanité, non abrutie, accepte volontiers l'Enfer, pour échapper au désespoir irrémediable contenu dans cette parole." (*Œuvres complètes de Charles Baudelaire*, Paris, 1928, vol. IX, 62). Hay sin duda un eco de este "nunca jamás" en la obra de Machado; véase, por ejemplo, *Poesías completas*, 72.

precisión y lógica rigurosa de un problema matemático.[13]

Las primeras estrofas de un libro de José Moreno Villa son, sin embargo, las que le hacen pensar en el valor de las imágenes líricas, buscando una explicación concreta a lo que hay de esencial y temporal en un poema. En una olvidada recensión de ese libro, pieza importante de su crítica poética, dice Machado refiriéndose a las montañas que son tema de la composición inicial: "¡Las montañas! . . . Lejos estamos aquí de sus formas concretas, lejos también de la pura emoción montesina. Estos montes son montes pensados, no intuídos." Y algo más allá, hablando de otras imágenes "que no son ya cobertura de conceptos, sino expresión de intuiciones": "El cielo rojo y el prado amarillo son momentos de un cielo y un prado que es preciso ver, o recordar que se han visto; son imágenes en el tiempo que han conmovido el alma; no están en la región intemporal de la lógica—sólo la lógica está fuera del tiempo—, sino en la zona sensible y vibrante de la conciencia inmediata. Las naranjas que saben a rosas, y las rosas que saben a carne, son imágenes que fluyen y se alcanzan —ondas de río—sin trocarse ni sustituirse, como en la metáfora—¿es la metáfora elemento lírico?—, y responden a una dialéctica sensorial y emotiva, que nada tiene que ver con el análisis conceptual que llamamos, propiamente, dialéctica."[14] Machado, que admite el empleo en poesía lo mismo de las imágenes que expresan conceptos—con significación lógica, por lo tanto—que de las que expresan intuiciones, con un valor preponderantemente emotivo, las distingue de toda posible confusión aparente: "*El prado verde* y *el cielo azul* pueden ser prado y cielo que contempla un niño con ojos maravillados, imágenes estremecidas por una emotividad singular, y algo que nada tiene que ver con esto: dos imágenes genéricas, que envuelven dos definiciones del cielo y del prado y que, si por su calidad de imágenes hablan todavía, aunque débilmente, a la intuición, su objeto es, no obstante, apartarnos de ella, están en el proceso de desubjetivación que va de lo intuído a lo pensado, de lo concreto a lo abstracto. En el primer caso el adjetivo califica, en el segundo, al señalar lo permanente en objetos varios, define."[15] En su crítica del barroco literario español, Juan de Mairena, repite, casi con idénticas palabras, esas mismas ideas,[16] considerando un soneto de Calderón como escolástica rezagada,

[13] *The Philosophy of Composition*, en *The Complete Works of E. A. Poe*, vol. XIV, 195, y *Œuvres complètes de Ch. Baudelaire*, vol. IX, 69-70.

[14] *Reflexiones sobre la lírica*, en *Revista de Occidente*, 1925, Año III, 360-1.

[15] *Reflexiones sobre la lírica*, 362.

[16] Conceptos e imágenes conceptuales—pensadas, no intuídas—están fuera del tiempo psíquico del poeta, del fluir de su propia conciencia. Al *panta rhei* de Heráclito sólo es excepción el pensamiento lógico. Conceptos e imágenes en función de conceptos—substantivos acompañados de adjetivos definidores, no cualificadores—tienen, por lo menos esta pretensión: la de ser hoy lo que fueron ayer, y mañana lo que

como poesía que no canta, sino que razona y discurre. Por otro lado, rechazaba Machado la conclusión a que habían llegado los epígonos del simbolismo que prohibe a la lírica todo empleo lógico y conceptual de la palabra. Machado, como Poe, no descuida la cuestión de los efectos que el poema tiene que producir en el lector: "un poema es, antes que nada, un objeto propuesto a la contemplación del prójimo y que no sería tal objeto, que carecería en absoluto de *existencia*, si no estuviese construído sobre el esquema del pensar genérico, si careciese de lógica, si no respondiese, de algún modo, a la común estructura espiritual del múltiple sujeto que ha de contemplarlo."[17] Sin estar sometido a las leyes del pensar genérico del poema sería ininteligible hasta para su propio autor, pero los elementos lógicos—conceptos o imágenes conceptuales—que, veladamente, marcan la estructura, proporciones y límites del poema, requieren, "además, los elementos fluidos, temporales, intuitivos del alma del poeta, como si dijéramos la carne y sangre de su propio espíritu," ya que "no es la lógica lo que en el poema canta, sino la vida, aunque no es la vida lo que da estructura al poema, sino la lógica."[18]

De los textos aducidos hasta ahora, en que se aspira a mantener el equilibrio entre los elementos lógicos y temporales en el poema, se desprende, como, en general, de toda su poética, el gran influjo que la filosofía de Henri Bergson ejerció sobre su pensamiento. Machado no se olvida de consignar en una reseña de sus viajes, destinada a figurar al lado de la breve biografía que se incluye en la antología de Diego, el recuerdo de uno de ellos, de Soria a París, en 1910: "Asistí a un curso de Henri Bergson en el Colegio de Francia."[19] Duradera impresión debieron causarle las lecciones del filósofo francés desde su cátedra del Collège de France, como la causaron a otros muchos de sus contemporáneos europeos, cuando, veinte años más tarde, recuerda escrupulosamente el dato al rehacer un poco el esquema de su biografía intelectual. En las meditaciones rurales que resume en el *Poema de un día*, siendo profesor de francés en Baeza, hacia 1913, vemos sobre una mesa desordenada, entre libracos y papelotes, el *Essai sur les données immédiates de la conscience* que el poeta lee y relee distintas veces al cabo de una jornada monótona, en un pueblo húmedo y frío, preocupado por uno de sus más trascendentales problemas.[20] Cuando discurre sobre la lírica moderna, estudiándola dentro de la evolución

son hoy. El *albor de la mañana* vale para todos los amaneceres; la *noche fría*, en la intención del poeta, para todas las noches. Entre tales nociones definidas se establecen relaciones lógicas, no menos intemporales que ellas . . ." (*Poesías completas*, 374).

[17] *Reflexiones sobre la lírica*, 363.

[18] *Reflexiones sobre la lírica*, 364.

[19] *Poesía española*, 76.

[20] *Poesías completas*, 187 y 190.

del concepto de lo humano, a las teorías de Bergson se refiere.[21] Un estudio detenido de los problemas metafísicos planteados por los apócrifos Abel Martín y Juan de Mairena demostraría hasta qué punto las ideas de Bergson estaban en la raiz de todos ellos. Machado habla de Mairena como de un convencido bergsoniano que, en los últimos años de su vida, había pronosticado brillante porvenir a las teorías del maestro, aunque no pudiera alcanzar él sus últimas consecuencias en nuestros días.[22] Metafísica de poetas, al fín, la filosofía de Martín y Mairena no hace más que subrayar el intuicionismo que inspira y constituye el fondo de toda la poética que venimos estudiando. Si, "fiel a su maestro Abel Martín, Mairena no ve en las formas literarias sino contornos más o menos momentáneos de una materia en perpetuo cambio," como reminiscencia de lo que el bergsonismo tiene de *philosophie du changement*, es esa materia y ese contenido lo que importa analizar primero en la poesía, es decir, lo que en ella sea intuición como experiencia externa o contacto directo con el mundo sensible, o experiencia interna o contacto con lo inmediato psíquico, o como enfrontamiento con ideas y esencias como objeto de visión mental, etc.[23] Para comprender el pensamiento de Martín en su lírica, que es donde se contiene su manifestación integral, "es preciso tener en cuenta que el poeta pretende, según declaración propia, haber creado una forma de lógica nueva, en la cual todo razonamiento debe adoptar la manera flúida de la intuición."[24] Juan de Mairena habla también de "esta nueva lógica a que nosotros quisiéramos acercarnos," en que las conclusiones no parecen tener que ver con las premisas, porque el tiempo no ha transcurrido en vano hasta el momento de la conclusión, y las últimas han perdido ya entonces parte de su valor para las primeras: "Advirtamos además—termina Mairena—que en el fluir del pensamiento natural, y, en cierto modo, del poético, no es el intelecto puro quien discurre, sino el bloque psíquico en su totalidad, y las formas lógicas no son nunca

---

[21] "La última filosofía que anda por el mundo se llama intuicionismo. Esto quiere decir que otra vez el pensamiento del hombre pretende intuir lo real, anclar en lo absoluto. Pero el intuicionismo moderno, más que una filosofía inicial parece el término, una gran síntesis final del anti-intelectualismo del pasado siglo. La inteligencia sólo puede pensar—según Bergson—la materia inerte, como si dijéramos las zurrapas del ser, y lo real, que es la vida (du vécu = de l'absolu) sólo puede alcanzarse con ojos que no son los de la inteligencia, sino los de una conciencia vital, que el filósofo pretende derivar del instinto." (*Reflexiones sobre la lírica*, 368-9).

[22] Véase *Miscelánea apócrifa. Notas sobre Juan de Mairena*, en *Hora de España*, nº XIII, enero, 1938, 7-8, y *Juan de Mairena*, 195-6.

[23] *Poesías completas*, 377-8.

[24] *Poesías completas*, 347-8. Lo que completa diciendo: "No es posible un pensamiento heraclitano dentro de una lógica eleática . . . La lógica real no admite supuestos, conceptos inmutables, sino realidades vivas, inmóviles, pero en perpetuo cambio. Los conceptos o formas captoras de lo real no pueden ser rígidos, si han de adaptarse a la constante mutabilidad de lo real . . ."

pontones anclados en el río de Heráclito, sino ondas de su misma corriente."[25] El esquema fundamental de toda esta doctrina poético-filosófica no será difícil descubrirlo en las teorías bergsonianas, vasta y profunda interpretación de la corriente heraclitana, que considera la inteligencia como algo que repugna ese fluir, solidificando cuanto toca, que comprende el pensamiento y la conciencia como acción, y encuentra en la intuición el gran medio de captar el *élan vital*.[26] Machado, al aplicar ese esquema, en que se oponen o combinan intuición y lógica, a la consideración de la función de los elementos gramaticales y retóricos de la poesía,[27] parece también sentir la preocupación de otro intuicionista de principios de siglo, Hans Larsson, profesor de filosofía que fué de la Universidad de Lund, empeñado en explicar, a la par, los límites y la indisolubilidad del trabajo intuitivo y del trabajo lógico en los elementos en que se basa la creación poética.[28] Un alumno de la clase de Retórica de Mairena no concibe ya intuiciones sin conceptos ni conceptos sin intuiciones.[29]

Pero en esta poética lo que predomina es la intuición. Aunque Machado afirma que no hay poesía sin ideas, sin visiones de lo esencial, no hay que olvidar que existen abundantes textos de Abel Martín y de Mairena en

[25] *Juan de Mairena*, 252-3; compárese, en la misma obra, 158-9 y *Poesías completas*, 348-9.

[26] Véase A. Thibaudet, *Le Bergsonisme* (*Trente ans de vie française* III:1 y 2), Paris 1923.—Tal vez Machado leyó este libro, una de las mejores y más completas exposiciones de la filosofía de Bergson; a pesar del interés que Machado revela siempre por los presocráticos, la insistencia con que vuelve sobre la filosofía y el río de Heráclito en sus escritos parece recordar lo mucho que se refiere A. Thibaudet a su doctrina en relación con el bergsonismo, en su libro, cuando precisamente Bergson, como advierte el gran crítico, no habla en su obra de manera expresa de ese filósofo griego. (*Le Bergsonisme*, vol. 2, 185).

[27] Machado trata en distintas ocasiones del valor calificativo o definidor de los adjetivos, de la temporalidad de ciertas formas verbales, de la esencialidad de algunas formas métricas, del significado de varias imágenes y símiles, etc. Nunca mejor que en un pequeño epígrama, escrito en 1924, ha sabido resumir, según el esquema de su pensamiento y poética, la función intuitiva o lógica de los elementos gramaticales en el poema:

> La rima verbal y pobre,
> y temporal, es la rica.
> El adjetivo y el nombre
> remansos del agua limpia,
> son accidentes del verbo
> en la gramática lírica,
> el Hoy que será Mañana,
> del Ayer que es Todavía.

(*Poesías completas*, 326.)

[28] Véase la traducción francesa de sus estudios sobre la poesía, *La logique de la poésie* (*Bibliothèque Scandinave* I), Paris, 1919.

[29] "Que son vacíos los conceptos sin intuiciones, y ciegas las intuiciones sin los conceptos. Es decir, que no hay manera de llenar un concepto sin la intuición, ni de poner ojos a la intuición sin encajarla en el concepto. Pero unidas las intuiciones a los conceptos tenemos el conocimiento." (*Juan de Mairena*, 112).

que el poeta se esfuerza en dar una explicación a las ideas como "alfabeto o conjunto de signos homogéneos que representan las esencias que integran el ser," a como "meros trasuntos o copias descoloridas de las esencias reales que integran el ser, que son cualitativamente distintas, y cuya proyección es tanto menos substancial y más alejada del ser cuanto más homogénea,"[30] e intenta interpretar el ser como "conciencia activa, quieta y mudable, esencialmente heterogénea, siempre sujeto, nunca objeto pasivo de energías extrañas,"[31] y la conciencia como "una luz que avanza en las tinieblas, iluminando lo otro, siempre lo otro,"[32] y el pensamiento poético como aquel que acepta, "como principio evidente, la realidad de todo contenido de conciencia,"[33] y que, frente al pensamiento lógico, pensamiento homogeneizador, es algo creador que "no realiza ecuaciones, sino diferencias esenciales, irreductibles"[34] en una palabra, pensamiento esencialmente heterogeneizador (*"heterogeneizante, inventor* o descubridor de lo real"),[35] un pensar cualificador que "se da entre realidades, no entre sombras, entre intuiciones, no entre conceptos."[36] No se le oculta a Machado la obscuridad o lo irrealizable de la ideología de Martín, desarrollada luego por Mairena,[37] mas todo sirve para instaurar la preponderancia de la intuición sobre la inteligencia en la dialéctica nueva que Abel Martín llamaba unas veces lírica y otras mágica. Lo mismo que desconfía de la razón, no fué tampoco amigo de los que tendieron a racionalizar la poesía lírica. La crítica de la poesía barroca por Mairena y el apartamiento de Machado de los que, en los años de la post-guerra, aspiran a hacer una lírica por un juego mecánico de imágenes[38] son testimonios de esa actitud antirracionalista. En el diálogo que sostiene Mairena con Jorge Meneses, el inventor de la *máquina de trovar,* se declara lo absurdo de una lírica intelectual, tan absurda ésta como la geometría sentimental o el álgebra emotiva que derivan de la poesía de Mallarmé.[39] Machado afirma desconocer lo que sea la poesía pura, precisamente cuando con más ardor se discutía en Francia sobre ella,[40] y, más tarde, se burla donosamente de sus definiciones

[30] *Poesías completas,* 355-6.
[31] *Poesías completas,* 357.
[32] *Juan de Mairena,* 146. Compárese una poesía suya:

Hay dos modos de conciencia:
una es luz, y otra, paciencia.
Una estriba en alumbrar
un poquito el hondo mar . . .

(*Poesías completas,* 214.)

[33] *Poesías completas,* 387.
[34] *Juan de Mairena,* 88.
[35] *Juan de Mairena,* 159.
[36] *Poesías completas,* 363.
[37] Véase *Poesías completas,* 356 y *Juan de Mairena,* 159.
[38] *Poesías completas,* 376 y ss. y *Reflexiones sobre la lírica,* 364.
[39] *Poesías completas,* 391.
[40] "La poesía pura, de que oigo hablar a críticos y poetas, podrá existir, pero yo

glosando a Juan de Mairena que no pudo alcanzar esos debates.[41] La obra de Paul Valéry habrá de interesarle luego más por razones metafísicas que por razones estrictamente poéticas,—cuando dice que el intelecto no ha cantado jamás, ¿no piensa en Valéry?—y nunca de una manera absoluta. Machado dice, en forma que no deja lugar a dudas, en la Poética de la antología de Diego, que las ideas de un poeta no son categorías formales ni cápsulas lógicas, sino intuiciones de su propio existir, elementos temporales por excelencia. El tiempo como sustancia o materia de las cosas, "étoffe des choses," dicho con las palabras mismas de Bergson, en un constante devenir, constituirá la gran realidad de la poesía. En los escritos de Mairena se repite con frecuencia que la poesía es un arte temporal, cuya temporalidad sólo se expresa plenamente en sus versos. Es el tiempo psíquico del poeta, un "algo relativo a la conciencia," "realidad última de carácter psíquico que no se cuenta ni se mide,"[42] lo que el poeta deja en sus poemas: "no olvidemos que, precisamente, es el tiempo (el tiempo vital del poeta con su propia vibración) lo que el poeta pretende intemporalizar, digámoslo con toda pompa, eternizar."[43] La *philosophie de la durée* bergsoniana ha impreso su huella en múltiples ocasiones en los textos de los filósofos apócrifos, pero es, sobre todo, el tiempo metido en la vida del hombre, distinto al otro, al tiempo de los relojes—gran tema en la clase de Juan de Mairena—, la lección aprendida por el poeta español en *L'évolution créatrice* y en *Les données immédiates de la conscience*.[44] "La poesía es—decía Mairena—el diálogo del hombre, de un hombre con su tiempo. Eso es lo que el hombre pretende eternizar, sacándolo fuera del tiempo, labor difícil y que requiere mucho tiempo, casi todo el tiempo de que el poeta dispone."[45] *Poeta puro* es para el maestro Mairena el que logra vaciar su tiempo para entendérselas a solas con él, o casi a solas: "algo así

---

no la conozco." (*Reflexiones sobre la lírica*, 376). Véase H. Bremond, *La poésie pure*, Paris, 1926. Un resumen del debate desde un ángulo español, F. Vela, *La poesía pura*, en *Revista de Occidente*, 1926, Año IV, 217 y ss.

[41] *Juan de Mairena* 68; compárese también 52.

[42] *Juan de Mairena*, 289 y 291; véase también *Poesías completas*, 374.

[43] *Poesías completas*, 371-2. Cabrá preguntarse hasta qué punto Unamuno no intervino también en la formación de la poética de Machado; véase su prólogo al libro de Manuel Machado, *Alma*, Madrid, 1907: "¿No es la poesía, en cierto respecto, la eternización de la momentaneidad?" (citado por R. Ferreres, *La poesía de M. de Unamuno*, en la revista *Escorial*, 1943, X, 142.)—Un estudio de M. Heidegger, *Hölderlin und das Wesen der Dichtung* (Separata de *Das Innere Reich*, Dic., 1936) München, 1937, 10, comentando un verso de Hölderlin, "Was bleibt aber, stiften die Dichter," ve en él la esencia de la poesía. En el primer intento de estudiar fenomenológicamente la poesía, J. Pfeiffer, *Das lyrische Gedicht als ästhetisches Gebilde*, Halle, 1931, que Machado no debió conocer, se dice: "das Wunder lyrischer Dichtung ist die Verwandlung jeweiliger Augenblicklichkeit in stehende Gegenwart" (112).

[44] Véase J. A. Gunn, *The Problem of Time*, London, 1929, 244 y ss.

[45] *Juan de Mairena*, 60.

como quien conversa con el zumbar de sus propios oídos, que es la más elemental materialización sonora del fluir temporal."[46] Siendo la poesía palabra en el tiempo,[47] por la temporalidad de su verso juzgará Mairena a los poetas, es decir, por la profunda e intensa impresión y emoción del tiempo que den en sus poemas, colocando las palabras y nociones genéricas en un plano temporal en que el poeta las intuye y vive, más que por lo que el tiempo puede sugerir a su imaginación.[48] Mairena, hijo de un siglo de vocación temporal como fué el siglo XIX, vió a la poesía dentro de la conciencia temporal en que se movieron las ciencias y las artes de su época.[49] En él reconocemos la corriente que, arrancando del romanticismo, asigna a cada hombre *su* tiempo, personal e inajenable, siente la obsesión de su comprensión y su dominio fuera del hombre, y acaba por desembocar en la intuición bergsoniana y en su último producto ochocentista, las novelas de Marcel Proust.[50]

Algo nuevo, sin embargo, va a reflejarse también en la poética de An-

[46] *Juan de Mairena*, 48; también 45.

[47] Esto lo ha dicho Machado hasta en verso:

Ni mármol duro y eterno,
ni música ni pintura,
sino palabra en el tiempo. (*Poesías completas*, 325.)

[48] Véase el análisis de una estrofa de Jorge Manrique (*Poesías completas*, 374-5) y de la poesía de Bécquer (*Juan de Mairena*, 226-7). Interesantes estudios sobre el tiempo en la imaginación e ideología de un poeta en el reciente libro del profesor suizo E. Staiger, *Die Zeit als Einbildungskraft des Dichters*, Zürich, 1939.

[49] Véase *Juan de Mairena*, 99-100. Después de pasar revista a la historia, la pintura, la dramática, la filosofía, la política, la biología, etc. del siglo XIX desde el punto de vista de la temporalidad, termina: "Lamartine llora, con los románticos—¿quién no es romántico en esta gran centuria?—, el *fugit irreparabile tempus*, mientras Carnot y Clausius ponen, con su termodinámica, también en el tiempo la regla más general de la naturaleza." Obsérvese el parecido entre este juicio y la frase en que se alude a *The Raven* en la Poética de la antología de Gerardo de Diego arriba copiada: sólo la alusión al poeta americano ha sido sustituída por la referencia a Lamartine. Machado pensó sin duda en *Le Lac*, con toda la angustia del poeta francés al recordar, a orillas del lago del Bourget, su felicidad perdida y sentir que no se puede ni por un instante suspender el curso del tiempo (véase F. Boillot, *Le "Lac" de Lamartine*, en *The French Quarterly*, 1922, IV, 124 y ss.).

[50] Véase como esboza ese itinerario en la literatura francesa, que fué la que sirvió de punto de referencia a Machado, R. Glasser, *Studien zur Geschichte des französischen Zeitbegriffs* (*Münchner Romanistische Arbeiten*, 5), München, 1936, 212 y ss.—Proust, influído por Bergson (véase K. Jäckel, *Bergson et Proust*, Breslau, 1934), es, juntamente con él, exponente de la romántica reacción en el siglo XX "des zeiterlebenden Prinzips gegenüber der Herrschaft des zeitmessenden" (R. Glasser, 238). Resulta curioso el juicio de Machado sobre Proust: *"Voilà enfin"*—hubiera dicho Mairena—*un vrai fin de siècle*. En este hombrecito, sobre todo, que narra la novela proustiana, hubiera sentido Mairena, con los últimos compases, los primeros motivos de la melodía del siglo. Porque se trata, en efecto, de un poema romántico en la tal novela a la manera decadente, un poema en que se evoca una juventud desde una vejez. *Le temps perdu* es, en verdad, el siglo del autor, visto como un pasado que no puede convertirse en futuro y que se pierde, irremediablemente, si no se recuerda." (*Juan de Mairena*, 101.)

tonio Machado, algo que llega a ella por esa línea del tiempo. Machado se acercó pronto a la filosofía de Martin Heidegger, cuya obra capital *Sein und Zeit* se publicó por primera vez en 1927, y a la que dedicó, aparte de diferentes alusiones en sus escritos, un ensayo especial, aparecido en una revista en plena guerra civil española, que constituye la exposición, si no más precisa y rigurosa, sí la más luminosa y sugestiva de las hasta ahora publicadas en castellano,[51] y en la que el gran poeta se complace en imaginar como hubiera expuesto Mairena el pensamiento del insigne profesor de la Universidad de Friburgo de Brisgovia. "Para penetrar y hacer cordialmente suya esta filosofía de Heidegger, Mairena, por lo que tenía de bergsoniano, y, sobre todo, de *poeta del tiempo*—no precisamente del suyo—estaba muy preparado."[52] Machado considera la fenomenología y la *Existenzphilosophie* de Heidegger como últimas consecuencias del bergsonismo[53] y busca en ellas la solución de los problemas poético-filosóficos planteados y no resueltos. Las que Machado considera conquistas de la escuela fenomenológica de Husserl (ampliación del campo de la intuición a lo esencial y de la esfera de lo intencional al campo de lo emotivo), que Heidegger hace suyas,[54] tenían necesariamente que interesar a alguien como Abel Martín que hablaba de esencias y nunca empleaba el vocablo como término opuesto a lo existencial, o realizado en espacio y tiempo, y que veía en la poesía la aspiración a la conciencia integral.[55] Si Mairena acudió a Heidegger en busca de respuesta a sus inquietudes metafísicas, siente, lo mismo que había sentido el patetismo del bergsonismo, el patos que lleva en sí la filosofía heideggeriana: "Los que buscamos en la metafísica una cura de eternidad, de actividad lógica al margen del tiempo, nos vamos a encontrar definitiva y metafísicamente cercados. ¿Por una viva

---

[51] Se trata del ya citado *Miscelánea apócrifa. Notas sobre Juan de Mairena*, en *Hora de España*, nº XIII, enero, 1938, 7-16 (el artículo de Machado lleva fecha de Diciembre, 1937). Compárese con la exposición de la filosofía de Heidegger en el manual de J. Marías, *Historia de la Filosofía*, Madrid, 1941.

[52] *Miscelánea apócrifa*, 8.

[53] "Juan de Mairena . . . no había alcanzado, o no tuvo noticia de este moderno resurgir de la fe platónico-escolástica en la realidad de los universales, en la posible intuición de las esencias, la *Wesenschau* de los fenomenólogos de Friburgo. Mucho menos pudo alcanzar las últimas consecuencias del temporalismo bergsoniano, la fe en el valor ontológico de la existencia humana." (*Juan de Mairena*, 195-6.) "Como escuela filosófica dominante aparece en la Alemania de post-guerra la fenomenología, ya iniciada por Edmundo Husserl, un movimiento intuicionista, que pretende partir, como Bergson, de los datos inmediatos originales e irreductibles de nuestra concencia y que alcanzan con Heidegger, en nuestros días, un extremo acercamiento al bergsonismo." (*Miscelánea apócrifa*, 7-8.)

[54] *Miscelánea apócrifa*, 16. Véase el análisis de los conceptos fundamentales de la filosofía heideggeriana, así como su relación con Husserl y Max Scheler, a la que también se refiere Machado, en A. Fischer, *Die Existenzphilosophie Martin Heideggers. Darlegung und Würdigung ihrer Grundgedanken*, Leipzig, 1935.

[55] *Poesías completas*, 354 y ss.

eternidad como la *durée* bergsoniana? Algo peor. El tiempo de Heidegger, su tiempo primordial, como en Bergson, ajeno a toda cantidad, esencialmente cualitativo, es, no obstante, finito y limitado. No pierde el tiempo, en Heidegger, su carácter ontológico por su limitación y finitud; antes lo afirma. No olvidemos que este ser en el tiempo y en el mundo, que es la existencia humana, es también el ser que se encuentra al encontrarse con la muerte."[56] Estos "Sein als Zeit" y "Sein zum Tode" y el que la existencia humana ("Das Dasein ist das Sein des Menschen") constituya el punto de partida en la investigación de lo que es el ser tienen para un poeta del tiempo y de lo humano como Juan de Mairena valor poético: "Para penetrar en el ser, no hay otro portillo que la existencia del hombre, el ser en el mundo y en el tiempo . . . tal es la nota lírica que llevará a los poetas a la filosofía de Heidegger, como las mariposas a la luz."[57] La angustia del tiempo como quehacer del poeta y la muerte como única verdad, característica esencial y no accidente de la vida del hombre, ideas que se repiten en el pensamiento de Mairena, encuentran también desconsolado apoyo en la filosofía heideggeriana, "nuevo humanismo tan humilde y tristón como zambullido en el tiempo."[58] La "Sorge," inquietud existencial o cuidado, que, como observa Machado, siguiendo a Heidegger, surge del fondo de la humana existencia, humilde, finita y limitada, es persistente nota suya y llena de angustia el mundo del poeta: "La angustia (*Angst*) de Heidegger aparece en el extremo límite de la existencia vulgar, en el gran malecón, junto a la mar cortado a pico, con una visión de la totalidad de nuestro existir y una reflexión sobre su término y acabamiento: la muerte. La angustia es en verdad un sentimiento complicado con la totalidad de la existencia humana y con su esencial desamparo, frente a lo infinito, impenetrable y opaco."[59] En unos versos de Paul Valéry, citados de memoria, cree adivinar la angustia heideggeriana,[60] y en la filosofía

[56] *Miscelánea apócrifa, pl.* 18. Recuérdese el libro sobre Bergson de Julien Benda, *Une philosophie pathétique*, Paris, 1913. La tesis doctoral de W. Dultz, *Eine Untersuchung über die Philosophie Martin Heideggers*, Heidelberg, 1940, de poco valor en cuanto crítica de la filosofía heideggeriana, subraya su patetismo al señalar la incapacidad del hombre de entender el mundo, encerrado como está en su propio existir.

[57] *Miscelánea apócrifa*, 17. Compárese *Juan de Mairena*, 196: [si hubiera conocido la fe en el valor ontológico de la existencia humana] "aquel existo, luego soy, con que su maestro Martín pretendía nada menos que enmendar a Descartes, le hubiera parecido algo más que una gedeonada, buena para sus clases de Retórica y de Sofística"; véase también 78.

[58] Véase *Juan de Mairena*, 47, 153 y 247, y *Miscelánea apócrifa*, 18.

[59] *Miscelánea apócrifa*, 12.

[60] *Miscelánea apócrifa*, 12:

"Que l'univers est un défaut
dans la pureté du non-être,

dice, si la memoria no me engaña, Paul Valéry, en un suspiro hiperbólico, exhalado como otros suyos en la angustia heideggeriana y que expresa, a su modo, el carácter

griega reconoce unas pocas visiones esenciales y unos cuantos poemas del pensamiento construídos sobre ellas.[61] De este modo, Juan de Mairena, que había dicho que los grandes poetas son metafísicos fracasados, y los grandes filósofos, poetas que creen en la realidad de sus poemas, ve como, poco a poco, van aproximándose poesía y metafísica, al predecir a sus alumnos, ante las obras de un poeta y de un filósofo contemporáneos, un trueque de papeles en los imperativos de esencialidad y temporalidad que determinan, según la poética machadiana, el gran problema de la poesía: "Algún día se trocarán los papeles entre los poetas y los filósofos. Los poetas cantarán su asombro por las grandes hazañas metafísicas, por la mayor de todas, muy especialmente, que piensa el ser fuera del tiempo, la esencia separada de la existencia. . . . Los filósofos, en cambio, irán poco a poco enlutando sus violas para pensar, como los poetas, en el *fugit irreparabile tempus*. Y por este declive romántico llegarán a una metafísica existencialista, fundamentada en el tiempo; algo en verdad, poemático más que filosófico. Porque será el filósofo quien nos hable de angustia, la angustia esencialmente poética, y el poeta quien nos parezca ebrio de luz, borracho de los viejos superlativos eleáticos. Y estarán frente a frente poeta y filósofo—nunca hostiles—y trabajando cada uno en lo que el otro deja." A lo que Machado observa: "Así hablaba Mairena, adelantándose al pensar vagamente en un poeta a lo Paul Valéry y en un filósofo a lo Martín Heidegger."[62] Ya en 1931, cuando escribía para la antología de Diego

---

fautif de la existencia." Estos versos son los finales de la estrofa del famoso poema de Valéry titulado *Ébauche d'un serpent*, del libro *Charmes* (*Œuvres de P. Valéry*, 3, Paris, 1933, 141) que empieza: "Soleil, soleil! . . . Faute éclatante! . . ." Compárese su interpretación con F. Lefèvre, *Entretiens avec P. Valéry*, Paris, 1926, 323: "Le plus sur auxiliare du Serpent, c'est le Soleil qui prête à l'Univers une beauté et un éclat tels qu'ils masquent à l'homme les défauts de la création dont le plus grave est qu'elle est créée et mortelle"; y con F. Rauhut, *Paul Valéry. Geist und Mythos*, München, 1930, 180-1: "Sei [die Schlange] sieht ihren besten Helfershelfer in der Sonne, die den Augen eine trügerische Welt der Dinge verspiegelt und so das menschliche Bewusstsein von dem Geistigen abwendet, die durch ihr Licht die Wahrheit verdeckt, dass das wahre Sein das Nicht-Sein und dass das reale All folglich ein Makel des Nicht-Seins ist."—Quedará por ver si la obra en prosa o en verso de Valéry ha dejado alguna huella en la poética de Machado. Pero el bergsonismo efectivo del poeta español y el imputado a Valéry, tantas veces negado por él (véase Tigerstedt, *ob. cit.*, 69 y ss.), no les acerca. Cabe, sin embargo, imaginar un Monsieur Teste expuesto por uno de sus apócrifos y que Juan de Mairena se hubiera inquietado ante textos como este: "L'intuition sans l'intelligence est un accidente" (*Pages inédites de P.V.*, en Valéry Larbaud, *Paul Valéry*, Paris, 1931, 70).

[61] *Miscelánea apócrifa*, 17-18; compárese *Juan de Mairena*, 140.

[62] *Juan de Mairena*, 226-7. Que en Valéry hay un metafísico es algo que se ha dicho muchas veces y que señaló antes que nadie Albert Thibaudet en su libro *Paul Valéry*, Paris, 1923. Machado se refiere aquí probablemente a ese poema de la conciencia y del pensar humanos que es *La Jeune Parque* o a la característica de la obra poética de Valéry que un crítico ha denominado "méditation du fondamental" (véase R. Vittoz, *Essai sur les conditions de la poésie pure*, Lausanne, 1929, 131 y s.).

que el poeta profesa, consciente o inconscientemente, una metafísica existencialista, en la que el tiempo alcanza un valor absoluto, y que todo lo que el poeta canta es, a la vez, signo del tiempo y revelación del ser a la conciencia humana, lo hacía imbuído por la filosofía heideggeriana que "in-der-Welt-sein," *ser en el mundo*, "pretende descubrir una nota *omnibus*, una vibración humana anterior a todo conocer: la inquietud existencial, el *a priori* emotivo por el cual muestra todo hombre su participación en el ser, adelantándose a toda presencia o aparición concreta que pueda pasivamente contemplar."[63] Así incorporaba Machado definitivamente la filosofía existencial de Heidegger a su propia poética, conformada ya en otros y más antiguos moldes, adivinando, al mismo tiempo, nuevos y prometedores caminos para la interpretación de la poesía hacia los que la ciencia literaria moderna empieza últimamente a orientarse.[64]

Esta poética, construída más sobre un pensamiento filosófico, adquirido paulatinamente a lo largo de una vida, que sobre las experiencias de una obra anterior o contemporánea a su formación, constituye, sin embargo, muchas veces, piedra de toque en que se contrastan los poemas primeros y tema o norma—dentro del pensamiento total de Martín y de Mairena—de su obra tardía. Unos versos antiguos de Antonio Machado, por ejemplo, sirven de argumento a Abel Martín y la afirmación metafísica de esos mismos versos es puesta en duda más tarde por Mairena.[65] En su ensayo sobre Heidegger se citan otros, "escritos hace muchos años y recogidos en tomo hacia 1907, que pueden tener una inequívoca interpretación heideggeriana."[66] Y en los cancioneros apócrifos hay indudables realizaciones o versiones poéticas de las cuestiones filosóficas tratadas por Juan de Mairena y su maestro.[67] Pero las afirmaciones teóricas de uno y otro podrán aclarar el contenido o temática de gran parte de su obra, ya porque contribuyeron de algún modo a crearla, ya porque puedan *a posteriori* explicar todo su alcance. Tal vez den un día la clave de lo que sea la unidad de la obra de Machado. Insospechadas perspectivas parecen abrirse con

[63] *Miscelánea apocrifa*, 9.

[64] Sobre los nuevos problemas de interpretación que plantea a la crítica literaria la consideración de la *Existenzphilosophie*, véase H. Pongs, *Neue Aufgaben der Literaturwissenschaft*, en *Dichtung und Volkstum*, 1937, B. 38, 2 y ss. y H. Oppel, *Die Literaturwissenschaft in der Gegenwart. Methodologie und Wissenschaftslehre*, Stuttgart, 1939, 157 y ss. Véase también el libro del Profesor de la Universidad de Zurich, Th. Spoerri, *Die Formwerdung des Menschen. Die Deutung des dichterischen Kunstwerks als Schlüssel zur menschlichen Wirklichkeit*, Berlin, 1938.

[65] Véase *Poesías completas*, 362 y *Juan de Mairena*, 324-5.

[66] *Miscelánea apócrifa*, 10. Es el poema que empieza "Es una tarde cenicienta y mustia . . ." (*Poesías completas*, 88.) Mairena observa: "La *angustia*, a la que tanto ha aludido nuestro Unamuno y, antes, Kierkegaard, aparece en estos versos—y acaso en otros muchos—como un hecho psíquico de raiz . . ."

[67] Véase, por ejemplo, el soneto *Al gran cero* y el poema *Al gran pleno o conciencia integral* de Abel Martín y distintas poesías de Juan de Mairena.

ello en el estudio de su lírica, tan única en el campo de la poesía española contemporánea: "galerías del alma," "galerías y lienzos del recuerdo," el análisis del recuerdo, en una palabra, de que tan llenos están sus poemas, encontrarán tal vez luz para su interpretación en la psicología bergsoniana de la memoria;[68] la consideración de la rima como "artificio para poner la palabra en el tiempo," en que se conjugan sensación y recuerdo, ofrecerá quizás un criterio crítico seguro para conocer su técnica y sus experiencias poéticas;[69] la teoría de Juan de Mairena sobre el sentimiento de la naturaleza y del paisaje[70] obligará a revisar en parte lo que se ha dicho sobre la visión del paisaje español en la poesía de Machado relacionada con la ideología de la generación del 98; viejos temas, como los del tiempo y la muerte, que reaparecen en poesías posteriores, y otros que, como el de la nada, revelan nuevas preocupaciones, encontrarán su exacta justificación en los textos que revelan cuáles fueron las lecturas y meditaciones filosóficas de nuestro poeta;[71] otros aspectos, por último, de la poética

[68] El tema del recuerdo en la poesía de Machado encierra ya en sí mismo un gran problema psicológico y literario; compárese H. Lasbordes, *La poésie des souvenirs d'enfance chez Lamartine*, Paris, 1929, 13 y ss.

[69] Véase *Poesías completas*, 380. En una conferencia de fecha bastante reciente, que Machado no pudo conocer, Paul Valéry hace confidencias acerca de sus experiencias poéticas en que Mairena, que cree únicamente en presencias y ausencias en la conciencia del poeta y ve en el tiempo la angustia de la espera y el consuelo de la esperanza, se hubiera reconocido: "Notre pendule poétique va de notre sensation vers quelque sentiment, et revient vers quelque souvenir de la sensation et vers l'action virtuelle qui reproduirait cette sensation. Or, ce qui est sensation est essentiellement *présent*. Ill n'y a pas d'autre définition du présent que la sensation même, complétée peut-être par l'impulsion d'action qui modifierait cette sensation. Mais au contraire, ce qui est proprement pensée, image, sentiment est toujours, de quelque façon, *production de choses absentes*. La mémoire est la substance de toute pensée. La prévision et ses tâtonnements, le désir, le projet, l'esquisse de nos espoirs, de nos craintes, sont la principale activite intérieure de nos êtres" (*Poésie et Pensée abstraite* ["*The Zaharoff Lecture for 1939*"], Oxford, 1939, 19).

[70] "A quien el campo dicta su mejor lección es al poeta. Porque, en la gran sinfonía campesina, el poeta intuye ritmos que no se acuerdan con el fluir de su propia sangre, y que son, en general, más lentos. Es la calma, la poca prisa del campo, donde domina el elemento planetario de gran enseñanza para el poeta. Además, el campo le obliga a sentir las distancias—no a medirlas—y a buscarles una expresión temporal . . ." (*Juan de Mairena*, 174). Recuérdese lo que Machado dice (*Reflexiones sobre la lírica*, 372) sobre el paisaje real de la nueva poesía en contraste con la concepción romántico-simbolista del paisaje (véase sobre el paisaje interior romántico, E. Zyromski, *Lamartine poète lyrique*, Paris, 1896, 171 y ss. y sobre la naturaleza en relación con un estado de ánimo en el simbolismo francés y en J. R. Jiménez, E. Neddermann, *Die Symbolistische Stilelmente im Werke von Juán Ramón Jiménez*, Hamburg, 1935).

[71] Tiempo y muerte aparecen aludidos con frecuencia, desde el primer momento, en la obra poética de Machado. Su glosa a una famosa copla de Jorge Manrique (*Poesías completas*, 76) demuestra hasta qué punto el gran poeta del Cuatrocientos le proporciona una imagen que respondía a su pensamiento: por ella juzga las filosofías de Unamuno y Bergson en el *Poema de un día* (*Poesías*, 187-8). Mairena habló

machadiana ayudarán a un análisis de su poesía más conforme a los principios y el sentir del poeta, ilustrando el proceso de su elaboración y descubriendo algo del secreto de su fondo humano. Con seguridad ha de encontrarse algo común en todo ello. Sería difícil no reconocer al Machado de su primer libro en poemas tan de la última epoca como son las *Últimas lamentaciones de Abel Martín* y el que cierra la edición de sus poesías completas de 1936 que tiene por título *Otro clima*. La nota humana, que tanto se ha púesto de relieve en su obra primera, la considerada clásica, vino a acentuarse con la nota metafísica que Machado quiso buscar a toda poesía.[72] Si en su libro *Soledades* se complació "hasta el empacho"[73] en el análisis de sentimientos y melacólicos recuerdos, esto se debe a la creencia de que "el elemento poético no era la palabra por su valor fónico, ni el color, ni la línea, ni un complejo de sensaciones, sino una honda palpitación del espíritu; lo que le pone el alma, si es que algo pone, a lo que dice, si es que algo dice, con voz propia en respuesta animada al conjunto del mundo." "Y aun pensaba—continúa Machado—que el hombre puede sorprender algunas palabras de su íntimo monólogo, distinguiendo la voz viva de los ecos inertes; que puede también, mirando hacia dentro, vislumbrar las ideas cordiales, los universales del sentimiento."[74] De una "nueva sentimentalidad" habla muchos años después, cuando piensa en los poetas del mañana,[75] que han de ser algo como Martín y Mairena. No deja

numerosas veces de la muerte (véase entre otras, por ejemplo, *Juan de Mairena*, 77, 148-50, 322, 329-30, etc.) La filosofía de Heidegger, que se esfuerza en dar a la muerte un valor ontológico (véase K. Lehmann, *Der Tod bei Heidegger und Jaspers*, Heidelberg, 1938) y que, al decir de Mairena, nos da un cierto consuelo con su decisión resignada de morir y su no menos paradójica "Freiheit zum Tode," vino a acabar de conformar sus ideas sobre la muerte. En una nota publicada a la muerte de Unamuno, junto a otra que también trata del concepto de la muerte en Heidegger, escribe Machado sobre el que considera precursor del existencialismo: "A la muerte de D. Miguel de Unamuno hubiera dicho Juan de Mairena: "de todos los grandes pensadores que hicieron de la muerte tema esencial de sus meditaciones fué Unamuno el que menos habló de resignarse a ella . . ." "(*Notas de actualidad*, en *Madrid. Cuadernos de la Casa de la Cultural*, 1, Valencia, Febrero, 1937, 10-11). También en esto tiene el pensamiento de Machado raices unamunescas.—Sobre el tema de la nada, tal vez encontrada en Bergson, en Valéry y hasta en Heidegger (cuya *Was ist Metaphysik?* [1929] se tradujo hacia 1934, por X. Zubiri, en un número de la revista *Cruz y Raya*), sugerencias aprovechables.

[72] Machado, que se sintió afectado por inquietudes metafísicas, discutió la licitud de sentirlas (*Juan de Mairena*, 195 y 300-1), para acabar buscándole una metafísica a cada poeta y a cada poema, lo mismo Mallarmé que a una *solear*. Hijo de un gran folklorista, Machado hace decir a Mairena: "Nuestro punto de arranque, si alguna vez nos decidimos a filosofar, está en el *folklore* metafísico de nuestra tierra . . ." (*Juan de Mairena*, 223).

[73] Prólogo de Machado a la 3ª edición de *Soledades*, Madrid, 1919, 5; véase J. F. Montesinos, *Die moderne spanische Dichtung*, Leipzig, 1927, 50.

[74] Prólogo de Machado a *Poesías escogidas*, Madrid, 1917 (citado por C. Barja, *Libros y autores contemporáneos*, Madrid, 1935, 424).

[75] Véase *Poesías completas*, 396 y *Juan de Mairena*, 78-9.

lugar a dudas que esa nueva sentimentalidad deberá tener el sentir humano como módulo, que tendrá que hundirse más que nunca en *las mesmas aguas de la vida*, según las palabras de Santa Teresa que repite en la Poética publicada por Gerardo de Diego y en su ensayo sobre Heidegger.[76] En la fe de una poesía humana profesó siempre Machado, de una poesía del hombre y para el hombre,[77] pero nadie como él en España se propuso elevarla a la categoría de antropología poética.[78] Y, al mismo tiempo, nadie fué más esclavo de querer expresar en poesía lo inmediato psíquico a través de elementos objetivos y genéricos, de encontrar, al fin, la palabra esencial en el tiempo. En ese esfuerzo en que se forja su poética, que tan cerca pone a la poesía de la metafísica, preocupación solitaria en la poesía española contemporánea, hay, acaso, algo de lo que ha de ser rumbo de la poesía en el porvenir.[79]

[76] El último verso del poema *Al gran pleno o conciencia integral* de Martín habla también de "las vivas aguas del ser" (*Poesías completas*, 388).

[77] Poesía humana frente a *poesía pura*—tal como se la entendía entonces, antes de que Valéry volviese sobre su significado—fué la fórmula de Machado en sus *Reflexiones sobre la lírica*, 376-7. Por aquella época se habló mucho de "deshumanización del arte" con motivo del libro de ese título de Ortega y Gasset (1925) que Machado cita precisamente en ese artículo como diagnóstico, no como norma, del arte de la época. El *hominismo* de Unamuno (es el término empleado por J. Kessel, *Die Grundstimmung in M. de Unamunos Lebensphilosophie*, Düsseldorf, 1937, al poner en relación el pensamiento del filósofo español con la *Lebensphilosophie* y el existencialismo; véase 15 y ss.) debió influir también sin duda en el pensamiento de Machado. En otras notas mairenianas, escritas también durante la guerra civil (véase *Hora de España*, nº VIII, Agosto, 1937, 18) al tratar de los problemas que plantea la poesía futura—la continuación de un arte eterno en nuevas circunstancias de lugar y tiempo—, sigue creyendo en una poesía que se dirige al hombre.

[78] Se da a este concepto el sentido en que lo emplea P. L. Landsberg, *Einführung in die philosophische Antropologie*, Frankfurt a/M, 1934, 104.—Véase también J. Pfeiffer, *ob. cit.*, 83 y ss.

[79] En un momento tan incierto para el porvenir de la cultura europea como el actual, en una revista de Argel, J. Wahl, (*Fontaine*, A. IV, Jul.-Sept., 1942, 335 y ss.) afirma su creencia de que poesía y metafísica tienden a unirse en un proceso paralelo de renovación en el futuro. Machado no olvidó nunca la intervención de la razón en el campo de lo sensible y tal vez por ello le interesó, en lo que él reconocía como aspiración intemporal del poeta, la obra de Valéry, cuyo sueño era que la poesía llegara, a un tiempo, a "dominer le sensible et l'intelligible" (véase M. S. Gillet, *Paul Valéry et la métaphysique*, Paris, 1935). Nada excluye tampoco la nota humana de la poesía de Machado, pues, como dice George Santayana, "the highest poetry is inconceivable without the intuition of pure being as well as the sense of existence," una poesía en que los versos traducen más que sentimientos, experiencias que se insertan en la personalidad del poeta (véase G. Santayana, *The Sense of Beauty*, 1896, 261-2 [citado por H. Read, *Collected Essays in Literary Criticism*, London, 1938, 117 y ss.]; y del mismo Santayana, *Reason in Art* [*The Life of Reason*, IV], London, 1906, 11 y s.).

PROPOSED SOLUTIONS OF SOME DIFFICULTIES IN THE TEACHING OF PORTUGUESE*

MAX A. LURIA
Brooklyn College, Brooklyn, New York

A CONSENSUS would seem to point to the choice of the language of Brazil as being the most suitable linguistic norm to be employed in the teaching of Portuguese to North American students. However, the language of Brazil does not present a homogeneous linguistic front. To speak of a Brazilian pronunciation is to speak of something which does not exist. The problem that confronts the American teacher, therefore, is to determine which one of the many pronunciations is to be adopted. A decision based on the works of Brazilian grammarians and phoneticians cannot be arrived at because of the lack of unanimity among them. Differences of opinion are to be noted in texts published in this country and written by Brazilians. Recent grammars written by North Americans purporting to give an exposé of Brazilian pronunciation also differ in the treatment of this all-important phase of the language.

In order to arrive at some satisfactory solution of the problem, the writer decided to study the speech employed by professional Brazilian radio-broadcasters. The Brazilian section of the Office of the Coordinator of Inter-American Affairs was most helpful in putting at his disposal transcriptions of recent broadcasts to Brazil. The writer concentrated on the speech of the individual who was generally conceded to be an outstanding Brazilian broadcaster. The reasoning behind the choice was that if the speech of this broadcaster was sufficiently good for the radio-listening public of Brazil, it should, in consequence, serve as a satisfactory model for instruction in the classes of the writer.

This temporary solution, however satisfactory it may be to the writer, does not meet the problem. There are some who maintain that it matters very little which sectional pronunciation is employed. Looking at the problem from a practical point of view, it would not be difficult to imagine the following situation: a group of first-semester students taught by instructor X, who uses regional pronunciation A, takes the second semester with instructor Y, who uses regional pronunciation B. This situation proves confusing to students and embarrassing to instructor Y. Some students are

* A paper read at the Twenty-Sixth Annual Meeting of the American Association of Teachers of Spanish and Portuguese, Columbia University, New York City, December 29, 1944.

silently skeptical, those more vocal offer the usual classroom observation which is in reality a challenge—but Mr. X says it is pronounced so-and-so. Instructor Y must present an *apologia* for his own pronunciation and explain at the same time that Mr. X is using a different regional pronunciation. It is the writer's studied opinion that a multiplicity of pronunciations would tend to inhibit the popularizing of a language which should be taught more extensively in the United States.

In the light of the foregoing, it becomes imperative that constructive action be taken in the not-too-distant future to examine this problem and present a solution which would orient the American teacher of Portuguese. To that end it is recommended that The American Association of Teachers of Spanish and Portuguese take the initiative in creating a committee which would work in collaboration with Brazilian scholars to establish a suitable phonetic pattern that could be employed as a basis for the teaching of Portuguese in this country. The conclusions of this committee should be embodied in some text or handbook and supplemented by a series of phonographic records exemplifying not only the important phonetic phenomena but also giving attention to the question of intonation. Some governmental agency like the Office of the Coordinator of Inter-American Affairs might be asked to subsidize the project so that records could be obtained by recognized schools or colleges either free or at cost.

Another problem that confronts the American teacher and textbook writer is that of orthography. The situation is not too serious. Still, there are difficulties that must be resolved, perhaps arbitrarily so. The third and fourth editions of the *Pequeno dicionário brasileiro da língua portuguêsa* follow a system of accentuation which is advertised as conforming with the latest decree of the federal government. Fortunately, no textbook, as far as the writer knows, printed in this country subsequent to the publication of the third edition (1942) of the *Pequeno dicionário brasileiro da língua portuguêsa* uses the new system of accentuation. The new system has nothing to recommend it *per se*. It would only complicate for the student the problem of placing the stress on the correct syllable. Some of the more important changes are the omission of the written accent on the penult of words ending in *-ia*, *-ie*, and *-io* and the omission of the accent on the penultimate vowel of the suffixes *-avel*, *-evel*, *-ivel*, *-ovel*, and *-uvel*.

The writer would recommend, therefore, that the system of orthography found in the second edition (1939) of the *Pequeno dicionário brasileiro da língua portuguêsa* or that of the third edition (1940) of the *Vocabulário ortográfico da língua brasileira* by Estevão Cruz be employed.[1]

[1] Subsequent to the delivery of this paper, the writer learned with satisfaction that the orthographic convention agreed upon by Portugal and Brazil on December 29,

In the field of textbooks, the teacher of Portuguese is hampered by a lack of the traditional tools used in language classes. No doubt suitable texts will appear in time as a result of an increased interest in the language. But the lack of a good, bilingual dictionary is felt keenly by all serious students of Portuguese. There is no doubt that Brazilian students of English would also welcome a dictionary of this type. The immediate need for a bilingual dictionary prepared along modern lines would preclude any individual effort. Since speed and thoroughness are of the essence, a competent staff of American and Brazilian scholars would be needed to make this dictionary available at the earliest possible moment; and as the question of financing this project looms large, the Office of the Co-ordinator of Inter-American Affairs could, as part of its program, take the necessary steps to enlist the cooperation of the Brazilian government not only in providing the necessary funds but also in engaging an editorial staff. An opportunity is here presented for intellectual cooperation which could go far in giving tangible form to the Good Neighbor Policy, for it represents a community of interests that would serve students of both countries.

We still have with us the self-appointed linguistic experts who in years gone by classified Spanish as an "easy" language as well as the "speak-easy" schools which roped in gullible Americans who envisioned a facile conquest of *El Dorado* by an effortless acquisition of Spanish. Both hampered the teaching of Spanish no end. The line they adopt today is that Portuguese can be acquired readily by students who have only a smattering of Spanish. Those who follow this misconceived advice are bound to meet with disaster. Aside from differences in pronunciation and intonation, there are those of syntax, gender, stress, and vocabulary.

It is true, of course, that students well-grounded in Spanish have a certain advantage, but the psychological hazard they have to overcome in keeping their Portuguese and Spanish apart may well outweigh the initial advantage. It is inevitable, however, that students of Spanish will naturally gravitate toward Portuguese.

As a matter of classroom procedure, it would help greatly if the instructor called the attention of the students to the differences between Portuguese and Spanish when they confused the two languages. This procedure is sound psychologically and would serve to crystallize the important linguistic phenomena of both languages.

1943, and made an official decree in Brazil on January 18, 1944, placed the graphic accent on words like *história, dicionário, série, indispensável, indelével, possível, móvel,* and *solúvel.* See Manoel da S. S. Cardozo, "The Latest Word on Portuguese Orthography", HISPANIA, XXVII (December, 1944), 508-510, and Barbosa Lima Sobrinho, "A questão ortográfica", HISPANIA, XXVII (December, 1944), 510-511.

PROVIDING FOR INDIVIDUAL DIFFERENCES VIA UNIT ORGANIZATION

RAYMOND P. MARONPOT
B. M. C. Durfee High School, Fall River, Massachusetts

IN A democracy every boy and girl should have the chance to obtain a well-rounded education. But real equality of educational opportunity has been slow in coming. In a large number of high schools it has not yet arrived, although considerable progress is evident. In these schools the traditional curricula have not been sufficiently modified, adapted or differentiated to provide adequately for individual differences.

The principle of educational equality implies that every pupil should be given the fullest possible opportunity for the development of his individual potentialities. There is no implication that all should be treated alike. Quite the contrary. The presumption that identical treatment should be accorded to all is indeed a flagrant denial of the principle of equality. This equality of educational opportunity which democracy demands is not to be confused with *identity* of opportunity. An educational experience that will nurture one mind will be indigestible to another. Our ideal is that of equal opportunity for all the children of all the people. In practice, however, the ideal is by no means achieved.

The traditional practice of fitting boys and girls of varied interests, backgrounds, abilities, needs, and aims into a single lock-step type of foreign language course, with uniform assignments, textbooks, and standards for all has proved most unsatisfactory. In actual practice this undemocratic policy of mass instruction has resulted in serious maladjustments, high rates of mortality, mediocre achievement, and the continuous need of justifying modern foreign language instruction. Stated in more challenging language: "Secondary education is faced with the gigantic problem of providing for all who enter and persist in the school, and failure to provide offerings suited to the capacities of those who do not respond to traditional subject-matter means a large educational waste and futility, mere attendance under a kind of duress, or a wholesale ejection into the streets and alleys."

The reorganization of our modern foreign language courses according to the Unit Method proposed by Dr. Billett[1] will greatly alleviate this condition. The Unit Method, according to Billett, is "a systematic way of

[1] Billett, Roy O., *Fundamentals of Secondary-School Teaching—With Emphasis on the Unit Method*, Houghton Mifflin Company, 1940.

taking into consideration and applying with due emphasis every fundamental principle which should function in every good teaching-learning cycle." It is a general method of teaching at the secondary-school level characterized by two distinct but complementary phases: the *unit* and the *unit assignment*. The significant feature of this concept of *unit organization* lies in the effective provision it makes for individual differences.

The unit (or learning unit), according to Billett, "is best regarded as a concept, attitude, appreciation, knowledge, or skill to be acquired by the pupil, which, if acquired, presumably will modify his thinking or his other behavior in a desirable way." It is the teacher's immediate goal, carefully selected and explicitly stated in terms of the contemplated growth of the learner. The specific goal or unit of learning for our purpose is *the progressive development of the ability to read Spanish prose with understanding, profit, and pleasure*. It is always desirable to give a more general statement of the unit, something like this: "The primary objective of modern foreign language teaching in our secondary schools is the ability to read the language. Specifically, the aim is the progressive development of the ability to read Spanish prose with understanding, profit, and pleasure. The development of this skill is to be achieved by the abundant reading of Spanish prose that is interesting, mature in thought, and scientifically graded. The ability to recognize a basic vocabulary, fundamental to all general reading in Spanish, should accrue from these reading experiences."

Every unit should then be delimited or broken up into smaller units of educative growth which collectively constitute the real unit. In other words, *the delimitation of the unit* is a statement of the lesser learning-products which comprise the unit proper, and toward which the instruction will be specifically directed. Finally, the teacher should make a list of probable concomitant, indirect, or residual learnings. These three phases of the unit of learning, namely, the general statement of the unit, the delimitation of the unit, and the list of probable concomitant outcomes, are solely for the teacher's use.

The unit assignment (or experiential unit) is a sequence of worthwhile experiences and activities designed to promote most effectively the educative growth of the pupil. Whereas the learning unit is internal with respect to the pupil, the experiential unit is something external with which he is to interact. It is a tentative, preliminary, but systematic plan of teacher-learner experiences and activities likely to promote the realization of the goal which is the unit. It may also be described as a well-planned series of problem-solving situations, through interaction with which it is hoped the learner will achieve some measure of educative growth. The unit assignment is an extremely vital phase of unit organiza-

tion because Billett states that "no provision now being made in the secondary school for individual differences offers greater promise than the unit assignment."

The unit assignment comprises two complementary (organically developed) sequences: a sequence of *suggested core-experiences* and a sequence of *optional related activities*, both of which should be made sufficiently flexible to provide adequately for individual differences.

The suggested core-experiences constitute situations, problems, or activities to most of which all the pupils, according to their varied abilities, aims, needs, or interests, will be expected to react in some way or other; that is to say, these may be considered "a common core of educative growth for all pupils." Provision for individual differences among pupils in connection with this common core implies that each pupil will have the opportunity to achieve these learning products commensurate with his potentialities.

The core-experiences of the psychologically-organized modern foreign language course should consist of scientifically graded readings. There are ample graded reading texts in Spanish of every literary type and dealing with subjects of interest to secondary-school adolescents. There should be in every Spanish class at least one copy of each of these texts in order to provide for individual differences in reading interests. In this way pupils are given the opportunity to develop wider reading interests and to follow their own preferences chiefly, rather than a rigid prescribed program. It has been found that such a reading program not only arouses a more lively interest in reading, but also often results in a greater increase in reading ability. Dr. Billett echoes the same observation when he states that "to have such a classroom library is to be able to provide for individual differences in both qualitative and quantitative ways."

The optional related activities comprise all kinds of activities, such as projects, problems, and contracts planned to enrich, both horizontally and vertically, the individual pupil's growth, which all pupils are expected to achieve in some measure from the suggested core-experiences. These "supplementary lateral excursions into learning" make provision for individual differences by being correlated with the pupil's other school subjects, with his extra-curricular activities, and with his out-of-school avocational interests. In the preparation of these optional related activities there should be some that are specifically designed to promote the development of the concomitant outcomes, such as meanings, insights, and resultant ideals, attitudes, and appreciations. Every modern foreign language course in the intrinsic avocational pursuits.

high school, organized according to the Unit Method, has great possibilities for the development of activities in which individual pupils may find

UNIT ORGANIZATION OF *De todo un poco*[2]

I

THE UNIT. The primary objective of modern foreign language instruction in our secondary schools is the ability to read the language. Specifically, *the aim is the progressive development of the ability to read Spanish prose with understanding, profit, and pleasure.* The development of this skill is to be achieved by the reading of Spanish prose that is interesting, mature in thought, and scientifically graded. The ability to recognize a basic vocabulary, fundamental to all general reading in Spanish, should accrue from these reading experiences.

THE DELIMITATION OF THE UNIT. The learners should manifest progressive growth in:

1. The ability to recognize and understand in a printed context the basic 388 words and 35 idioms used in *De todo un poco* (by Castillo and Sparkman, published by D.C. Heath and Company), which comprises UNIT I.

2. The ability to recognize real cognates and the following deceptive ones: *el café* (coffee), *el campo* (country, field), *la carta* (letter), *la hierba* (grass), *el idioma* (language), *la lectura* (reading), *el pan* (bread), *el pie* (foot), *la gente* (people), *largo* (long), *particular* (private), *varias* (several), etc.

3. The ability to recognize and understand semantic combinations, such as (a) synonyms, (b) antonyms, (c) related groups.

(a) *la mujer, la esposa*; *el papá, el padre*; *sólo, solamente*; *el español, el castellano; bonita, hermosa; hay que, es necesario; pero, mas; el marido, el esposo*; *todos, todo el mundo*; *nunca, jamás*; *entender, comprender*; *contestar, responder*; *querer, desear*; *terminar, acabar*; *aprisa, de prisa, etc.*

(b) *grande, pequeño*; *bueno, malo*; *siempre, nunca*; *mucho, poco*; *con, sin*; *todos, nadie; linda, fea; allí, aquí; un día, una noche; largo, corto; delante de, detrás de; mal, bien; abrir, cerrar; gordo, delgado; verdadero, mentiroso; fácil, difícil; el calor, el frío*, etc.

(c) *el desayuno, el almuerzo, la cena*; *la primavera, el verano, el otoño, el invierno*; *ayer, hoy, mañana*; *algo, nada, todo*; *temprano, a tiempo, tarde*; *buenos días, buenas tardes, buenas noches; la cara, la boca, los ojos, la frente, la nariz*; *desayunarse, almorzar, cenar*, etc.

4. The ability to recognize and understand regular present tense forms, such as *habla, hablan*; *está, están*; *sabe, saben*; *llega, llegan*; *lee, leen*; *sube, suben*; *sale, salen*; *llega, llegan*; *se queda, se quedan*; *se pone, se ponen*; *saca, sacan*, etc.

5. The ability to recognize understandingly the irregular present tense forms of *tener, ser, ir, querer, acostarse, dormir, volver, venir, jugar, sentarse, poder, comenzar, decir, entender, oír, perder*, and *repetir.*

6. The habit of associating semantically the infinitive of the verb with its different tense forms, especially when there is a difference in orthography, such as *ir, va, van; ser, es, son*, etc.

7. The ability to recognize and understand aurally the basic 388 words and 35 idioms used in Unit I.

8. The ability to recognize understandingly the semantic difference in the

[2] Maronpot, Raymond P., *Three Units of Graded Readings in High-School Spanish.* Unpublished Master's Thesis, Boston University School of Education, 1942.

following pairs: *ser bueno, estar bueno; es rico, es rica; nada, nadie; todo, todos; menos, menor; mayor, menor; duerme, se duerme; van, se van; sentarse, estar sentado; le gusta, les gusta; tener calor, hacer calor; hay, hay que; cansarse, estar cansado; me gusta, a mí me gusta; levantar, levantarse; todo el día, todos los días; el hambre, el hombre; el mueble, los muebles; los parientes, los padres; el campo, el país; el año; al año; el viejo, el viaje,* etc.

9. The ability to recognize and understand a few perfect, future, and preterite tense forms, such as *ha llegado, han llegado, he tenido, hemos querido, ha estado, ha dicho; hablaremos, daré, tendré, pasarán; aprendí, conoció, vivió.*

PROBABLE CONCOMITANT LEARNING PRODUCTS. Striving for ultimate objectives often facilitates the realization of functional immediate aims. Thus specific language skills may often be encouraged by emphasis on such far-reaching objectives as the development of a sympathetic understanding of foreign cultures, appreciation of literature or other forms of art, or a more enlightened Americanism through an appreciation of the Spanish origin of a significant part of our national heritage. Consideration of these concomitant, residual, or indirect aims stimulates the development of situations that create natural demands on language and so encourages sound language habits. Particularly in the reading program is it vital to orient teaching in this way to broad objectives. The suggested core-experiences and in particular the optional related activities should accordingly all be planned with the following outcomes of the course in mind:

1. Improved social understanding through acquaintance with the foreign civilization and foreign ways of thought and expression.
2. Increased international goodwill and tolerance.
3. More analytical and objective appreciation of one's own language and culture resulting from a comparative study of another's.
4. A more enlightened Americanism through an appreciation of the Spanish origin of a significant part of our national culture.
5. Improved command of English through better understanding of the use and meaning of words, locutions, and constructions resulting from comparison with other forms of expression.
6. Development of new and wider interests which may contribute to more profitable use of leisure.
7. Development of a more genuine appreciation of our democratic way of life through comparison of American ideals and institutions with those of Spanish and Spanish American peoples.
8. Development of a basic foundation for speaking Spanish when the environment for the necessary practice presents itself.
9. Increased ability to understand Spanish words and expressions encountered in English readings.
10. Improved Inter-American relations conducive to more effective hemispheric unity, understanding, and friendship.
11. Increased enjoyment of radio programs, songs, and operas delivered in Spanish and of talking pictures and newsreels containing Spanish dialogue.

II

UNIT ASSIGNMENT. (Tentative time allotment, three fifty-minute periods per week for five weeks.)

Introduction: An essential part of any program of teaching designed to provide for individual differences in ability must be the development of sound study-habits. To achieve this there must be systematic instruction in study-methods for the class as a whole and for individuals as the need arises. With this in mind, the following suggestions are presented to the pupils in mimeographed form:

How to Read Spanish

The first thing that you will probably notice in reading Spanish is the similarity in spelling and meaning of many Spanish and English words. Spanish words usually have the same meaning as their English equivalents, as for example; *aceptar, copiar, inteligente, rara, posible, completo, clase, profesor, música, minutos, contrario,* etc. However, some Spanish and English words look alike but have different meanings, for example: *el café* (coffee), *el campo* (field, country), *la lectura* (reading), *largo* (long), *el vaso* (glass), *real* (royal), *los parientes* (relatives), etc. Make sure that you distinguish real cognates from deceptive ones.

In learning to read Spanish you should be on the lookout for Spanish words that are *almost alike.* The first thing to do is to note carefully the difference in spelling. Then, there is very often a difference in pronunciation. Finally, you should observe the way the words are used. Do not be fooled by such pairs as: *todos* (everybody) and *todo* (everything); *nada* (nothing) and *nadie* (nobody); *el hambre* (hunger) and *el hombre* (man); *la casa* (house) and *la cosa* (thing); *la mesa* (table) and *la misa* (mass); *nueve* (nine) and *nuevo* (new); *cerca de* (near) and *acerca de* (concerning); *la puerta* (door) and *el puerto* (port).

There are in every language certain constant, unchangeable words that are used very frequently in speaking and in print. You know from experience how often such words as *when, since, nevertheless, because, as soon as, although, however,* and so on occur in books, magazines, and newspapers as well as in conversation. It goes without saying that the early mastery of such words is absolutely indispensable for the fluent reading of Spanish. It will be to your advantage to learn them at once. If you do, you will be better prepared when you start reading *De todo un poco.* Here are some that you will meet often in your reading:

además, besides
antes de, before
apenas, scarcely, hardly
aun, aún, even, yet, still
entre, among, between
hasta que, until
junto a, beside
en fin, in short
aunque, although
casi, almost, nearly
cerca de, near
cuando, when
delante de, before (front)
desde, since, from
después de, after
sin embargo, nevertheless
al lado de, beside
luego, then
mientras, while
porque, because
también, also, too
todavía, yet, still
ya, already, now
acaso, perhaps

You will admit that in reading English you have not bothered to look up

an unfamiliar word in the dictionary because its meaning was perfectly clear from the context, that is, from the way it was used in the sentence. And have we not all guessed and learned hundreds of words in the same way? Why not make use of this same experience in learning to read Spanish? The ability to arrive at (to infer) the meaning of an unfamiliar word through the context is very valuable.

If you wish to learn rapidly to read Spanish, you must acquire the habit of intelligent guessing. To guess intelligently you must do several things. First, you must examine carefully the context in which the new word occurs. So it follows that it is essential to begin by reading the whole passage. In this way you will get a general notion of what you are reading and thus be able to fit the parts together. Secondly, you must look at each unfamiliar word to discover whether it is related to some Spanish word which you already know. For example: if you already know the meaning of *escribir*, you should have little trouble with *el escritor* (the writer) or *la escritura* (writing).

It is important to remember that in the final analysis reading means understanding directly, without stopping to translate each word or phrase. This is not easy to do at first because all the words which represent ideas in your mind are English words. At the beginning you will have a tendency to translate each word or phrase in your effort to understand the meaning of the Spanish. There is only one way to overcome, or at least to reduce this natural tendency: that is by reading the Spanish aloud. In this way the Spanish sounds will gradually come to convey meaning by themselves and the sound of expressions such as *hasta la vista, caramba, hasta luego, ten cuidado, cállate,* etc., will tell you something directly. *¡Buena suerte!* in your work.

WORD STUDY

(Based on selections 1-15)

Synonyms	*Antonyms*
la mujer = la esposa	grande—pequeño
el papá = el padre	blanco—negro
la mamá = la madre	buena—mala
hombre y mujer = esposo y esposa	rica—pobre
el papá y la mamá = los padres	siempre—jamás, nunca
las dos familias = ambas familias	el hermano—la hermana
los dos niños = ambos niños	el amigo—el enemigo
el español = el castellano	mucho—poco
sólo = solamente	muchos—pocos
estar bueno = tener buena salud	con—sin
estar enfermo = estar malo	estar bueno—estar malo
todos = todo el mundo	todos—nadie

STUDY AND ACTIVITY GUIDE
UNIT 1

Suggested Core-Experiences

In order that you may profit most from the preparation of your reading, it is advisable that you proceed as follows:

1. Look at the heading in order to find out what the selection deals with.
2. Glance over the entire selection and obtain as accurate an idea as possible of the contents.
3. Examine each sentence in turn and make an intelligent guess as to what it means before you verify your conclusion by consulting the footnotes or vocabulary.
4. Close your book and try to recall the main ideas.
5. Read the whole selection aloud in Spanish.

After carefully reading selections 1-15 on pages 1-7 of *De todo un poco*, do as many of these exercises as you can.

I

A. Can you find (or recall) in the text synonyms for *la esposa, el padre, la madre, ambas, el castellano, solamente, hermosa*?

B. Can you find (or recall) in the text antonyms of *pequeño, sin, pobre, negro, malo, jamás, ella, poco, nadie, tonto, fea*?

C. How many different English meanings, on the basis of their use in the text, can you give for each of the following: *el hombre, grande, la mujer, los niños, pequeño, los hermanos, los hijos*?

D. Do you clearly understand the difference in meaning between *Juan es bueno* and *Juan está bueno; es rico* and *es rica; Pedro y Luisa son hermanos* and *Pedro y Pablo son hermanos*; *es español* and *es española*; *mucho* and *muchos*?

II

A. Underline the word in each group that completes the thought correctly:

1. La casa de Manuel es (roja, blanca, amarilla).
2. La casa de Alberto es (blanca, amarilla, negra).
3. Conchita es (la hermana, la mujer, la hija) de Manuel.
4. Conchita es (rica, grande, pobre).
5. Los niños de Manuel son (dos, tres, cuatro).
6. Hay (una, dos, tres) hija(s) en ambas familias.
7. Conchita y Lucía son (hermanas, muchachas, mujeres).
8. Lolita y Luisa son (hermanas, niñas, mujeres).
9. Pedro, Pablo y Luisa son (hermanas, hermanos, hombres).
10. José, Pedro y Pablo son (amigas, hermanos, amigos).
11. José tiene los mismos años que (Pablo, Pedro, Luisa).
12. Los tontos tienen que estudiar (poco, mucho, raramente).
13. Lolita va a la misma escuela que (Conchita, Lucía, Luisa).
14. Pablo estudia poco porque es (tonto, rico, inteligente).
15. Ambas familias hablan (inglés, castellano, francés).

B. Some of these statements are true and some are false. Place the (+) sign before each true statement and the (−) sign before each false statement. False statements should be corrected.

1. ____ La casa de Manuel es pequeña.
2. ____ La casa es negra, no es blanca.
3. ____ Conchita es la mujer de Manuel.
4. ____ Conchita es grande y Manuel es pequeño.
5. ____ Hay tres niños en la casa de Manuel.

6. —— Conchita y Manuel son los padres.
7. —— Hay cuatro personas en la familia de Manuel.
8. —— José es el hijo de Manuel.
9. —— Lolita es la hermana de José.
10. —— La casa de Alberto es blanca, no es amarilla.
11. —— La familia de Alberto es rica.
12. —— Los hijos de Lucía son pobres.
13. —— Los padres de Pedro y Pablo son ricos.
14. —— Las dos familias hablan español.
15. —— Alberto trabaja mucho porque está siempre ocupado.
16. —— Manuel tiene poco dinero porque es pobre.
17. —— Conchita está siempre en mala salud.
18. —— Pedro y Pablo no van a la escuela de niñas.
19. —— Lolita y Luisa van a la escuela de niños.
20. —— Pablo y José tienen la misma edad.

C. Answer the following questions orally and/or in writing in Spanish:

1. ¿Cómo es la casa?
2. ¿Cómo es Manuel?
3. ¿Cómo es Conchita?
4. ¿Quiénes son Pablo, Pedro y Luisa?
5. ¿Cómo es la familia de la casa blanca?
6. ¿Quiénes son el papá y la mamá de Luisa?
7. ¿Cómo es la casa de José y Lolita?
8. ¿Cómo se llaman los padres de José?
9. ¿Qué lengua hablan ambas familias?
10. ¿Quién está con la rica? ¿Con la pobre?
11. ¿Quién es buena pero no está buena?
12. ¿Quién es buena y siempre está buena?
13. ¿Quiénes tienen que estudiar mucho? ¿Poco?
14. ¿Cuántos años tienen Pedro y José?

STUDY AND ACTIVITY GUIDE
UNIT 1
Optional Related Activities

After the satisfactory completion of the suggested core-experiences of each unit you will receive a list of optional related activities for consideration. This list contains a variety of suggestions of things-to-do that may interest you, and you may wish to try some of them. You are expected to engage in these activities solely because you want to—that is why they are designated as *optional.* That will be your privilege. As soon as you decide upon some particular activity that interests you, you are expected to consult with your teacher and to pursue it under his guidance, help, and direction. Since the activity is undertaken by you on a voluntary basis, it may be dropped at any time if you honestly feel that participation in the activity no longer appeals to you.

1. Improve your reading skill by doing more reading. Here are a few suggested readings that you will enjoy: 1:1-20;[a] 4:4-16; 5:1-25; 7:1-30; 20:1-15; 21:1-29.

[a] 1:1-20 means pages 1 to 20, inclusive, of the first reference on the *List of References for Pupils.*

2. Draw a large map of Spain, to be exhibited in class, locating the provinces, important cities, rivers, and mountains. Group project. 6:24-27; 16:1-4.

3. Draw a large map of South America, to be exhibited in class, showing the republics with their capitals, the important rivers, mountains, and seaports. Group project. 2:342-343; 16:27-29; 18:43.

4. In order to promote better Inter-American relations, we should become better acquainted with our South American neighbors. Read Lewis R. Freeman's *Discovering South America* or *Neighbors to the South* by Delia Goetz. Speak to your English teacher for approval to read either book for a book report. Inform your History teacher of your having read one of these books, about which you are ready to make a report to the class.

5. Prepare an article for your school paper on the subject of *Spanish Words in American English*. Ask your English teacher whether she will accept an English theme on this topic.

6. Write a paragraph in Spanish, to be read to the class, on the topic *La familia de Manuel y Conchita* or *La familia de Alberto y Lucía*.

7. Prepare a brief talk in Spanish on the subject of *Don Teófilo*. Pupils interested in conversational Spanish will find helpful material in Reference 8.

8. Prepare a class report in English on the *Influence of the Moors in Spain*. Inform your History teacher that you are ready to report on this topic whenever it is discussed in class. 6:54-57; 12:1-27; 17:3.

9. You have probably read and enjoyed Washington Irving's *The Sketch Book*. Did you know that Irving lived for a time in Spain and wrote a book about the Alhambra? Read his *Tales of the Alhambra* and report your impressions to the class.

10. Have you seen the movie *Juárez?* If so, you will want to read *Phantom Crown* by Bertita Harding. You can find some interesting facts about Juárez in 19:202; 203-207; 209; 211; 281.

11. Imagine that you attended a bull-fight (*corrida de toros*), and tell the class what you saw. 12:122-135; 23:83-86.

12. Do you know that Spaniards do not observe Christmas (*Navidad*) in the way we do? Make a study of the matter and report to the class: 3; 12-122-125; 15:12.

13. Put on a Spanish play before your class. If you consult Reference 21 you will find twelve easily learned, humorous playlets especially well suited for acting by beginners. Group project.

14. Report to the class on the excellent work of the Pan American Union in the promotion of hemispheric unity and friendship. Write to the Pan American Union, Washington, D.C., for free literature. 2:351-354.

15. If you are a stamp collector, bring to class some Spanish or South American stamps. Give a talk concerning the history of each stamp.

16. Report on the contribution of the Romans to the development of Spain. 6:24-27; 54-57; 12:11-13. Your History and Latin teachers will welcome a talk on this subject in their classes.

17. Prepare a program of Spanish songs for Christmas. Bring to class some phonograph records to be played. Sing some of the songs. 3; 13.

18. Make a crossword puzzle, to be exhibited to the class for solution, using only Spanish words that you have met in your reading.

19. Imagine that you spent a day with a Spanish family. Explain to the class the foods that you enjoyed at each meal. 6:224-227; 12:107-121.

20. Símón Bolívar is often called the George Washington of South America. If you want to know why, read Nina B. Baker's *He Wouldn't Be King*, a stirring account of a great liberator. Present a comparative study in your History class as well as in your Spanish class. 19:117-132.

21. Prepare a short talk on Spanish art to give before the class. 12:165-182.

22. Prepare a short talk on the *conquistadores* to give before the class. Your History teacher will welcome a talk by you. 12:44-69.

23. Prepare a paper on Spanish exploration in North America to be read before the class. Your teacher of American history will be interested in having you read it in her class. 12:44-86.

24. Make a collection of phonograph records in order to give a Spanish concert. You may borrow the records from the library or from members of the class. Prepare short introductions to each composer and brief explanations of each piece of music. Group project. 12:182-194.

25. Plan and arrange an exhibit of Indian objects from Latin America. Perhaps you can borrow pottery, clothing, dolls, pictures, and curios. 19:9-12, 19, 26, 65, 164, 272, 286, 288. Group Project.

List of References for Pupils

1. Alpern, Hymen, and Martel, José, *Leamos*. New York: Oxford Book Company.
2. Arjona, Doris K., Friedman, Rose L., and Carvajal, Esther P., *Spain and America*. New York: Scott, Foresman and Company.
3. Brady, Agnes M., *Christmastide*. Dallas: Banks Upshaw and Company.
4. Byrd, Ardath E., and Curtsinger, Louise C., *Juan y María en Méjico*. Austin: The Steck Company.
5. Espinosa, Aurelio M., *Cuentitos fáciles*. New York: Oxford University Press.
6. Friedman, Rose L., Arjona, Doris K., and Carvajal, Esther P., *Spanish Book One*. New York: Scott, Foresman and Company.
7. Hefler, Alden A., and Espinosa, J. F., *Primeras lecturas*. New York: F. S. Crofts and Company.
8. Kany, Charles E., *Elementary Spanish Conversation*. Boston: D. C. Heath and Company.
9. Knoop, Faith Y., *Quest of the Cavaliers: De Soto and the Spanish Explorers*. New York: Longmans, Green and Company.
10. Lansing, Marion, *Liberators and Heroes of South America*. Boston: L. C. Page and Company.
11. Mangum, Lois, and Speck, Arzella S., *Juan y María en los Estados Unidos*. Austin: The Steck Company.
12. Peck, Anne Merriman, and Méras, Edmond A., *Spain in Europe and America*. New York: Harper and Brothers.
13. Ramboz, Ina V., *Canciones de Navidad*. Dallas: Banks Upshaw and Company.
14. Ray, Medora L., *Lecturas para principiantes*. New York: American Book Company.
15. Staver, Edith F., *Spanish Civilization, Book I*. New York: Oxford Book Company.

16. ———, *Spanish Civilization, Book II.* New York: Oxford Book Company.
17. ———, *Spanish Civilization, Book III.* New York: Oxford Book Company.
18. ———, *Spanish Civilization, Book IV.* New York: Oxford Book Company.
19. Stewart, Watt, and Peterson, Harold S., *Builders of Latin America.* New York: Harper and Brothers.
20. Tanner, Rollin H., Lawlor, Lillian B., and Riley, Mary L., *Adventures in Language.* New York: Prentice-Hall, Inc.
21. Tuchock, Edna H., *Trocitos cómicos.* Boston: D. C. Heath and Company.
22. Weisinger, Nina L., and Johnston, Marjorie C., *A First Reader in Spanish.* New York: The Odyssey Press.
23. Wilkins, Lawrence A., *Quinito, Explorador del mundo.* New York: Henry Holt and Company.
24. Wilkins, Lawrence A., and de Olden, Ana, *Cuentecitos.* New York: Henry Holt and Company.

"LANGUAGES NOT EASY"

The accelerated program has its merits in times of emergency, but neither the teaching profession nor the layman should expect post-war educational miracles as a result of unsupported and highly-colored military publicity. If national attention had been intelligently focused on the vital importance of foreign languages in our peace-time educational programs, it might have been possible to avoid the emergency. Foreign language education should be greatly extended in the upper secondary and university years after the war to those who have the capacity for it.—From an editorial, "Languages Not Easy," in *The Nation's Schools,* 33: 13-14, February, 1944.

"Foreign Languages for the 'Air Age'!"
"Foreign Languages for Global War and Global Peace!"
"Americans, Awake to Language Needs!"

NOTES ON PUPPETRY IN MEXICO

ADA M. COE
Wellesley College, Wellesley, Massachusetts

A CHANCE remark to one of the bookdealers in Mexico City brought forth from his stock the printed text (9 x 14 centimeters) of a puppet play published at the beginning of this century, and, as he gave it to me, he assured me that its literary merit was not great, but the cover design did have value. It was the work of Posada, "Printmaker to the Mexican People."[1] At the moment it was difficult to decide which feature was more important, the fact that here at last was a script sought for so long in Spain, and now offered so casually in Mexico, or a print by Posada. This incident led to a search of libraries and bookstores in the capital for further material to supplement what had already come to light in Spain.[2]

Many actors on the regular stage of the theaters (*coliseos*) in Madrid and in the capital of New Spain supplemented their meager earnings during the eighteenth century by directing performances in small theaters[3] scattered throughout the capitals, the government legislating for productions

[1] José Guadalupe Posada (1852-1913). An exhibition of his work was shown during the summer of 1943 at the Palacio de Bellas Artes in Mexico City, and at the Chicago Art Institute during the spring of 1944. *Time* (April 24, 1944), commentating on the latter, calls it "the first comprehensive exhibition of the work of a thirty-one-years-dead Mexican who has been called the greatest popular artist North America has ever produced . . . in Mexico he has long been hailed as prophet of revolution, ranked with Spain's Goya, France's Daumier."

[2] This study will probably be published during the coming year.

[3] "Ventas, Perdidas, Restitucion, Amos, Criados. Aviso Extraordinario. Francisco Callejo, Comico de la Compañía de Maria Hidalgo, Viuda de Guerrero . . . ha hecho una Linterna Magica, etc." *Diario de Madrid*, Núm. CVI, 1759. "The strangest case of all is found in the records of 1786, when four regular puppet theatres were running in Mexico City, and the actors of the municipal theatre slighted their work in order to play in one of them after hours!" Roberto Largo, *Mexican Folk Puppets*. Birmingham, Michigan, 1941, 3. "Las representaciones de Títeres, tan antiguas en México como el Teatro, dieron origen a que se expidiera por el Juez de Teatros el siguiente Decreto, fechado el 18 de noviembre del mismo año de 1786, y que a la letra dice: Habiéndose entendido que varios de los individuos de ambos sexos de la Compañía de Cómicos y de Bailarines del Teatro de esta Capital y otras dependientes de él, así en las noches en que no representan como en las que lo ejecutan, después de concluído se van a trabajar en el ejercicio de representaciones de Muñecos, a las casas donde hay Compañías de ellos, de que resulta que trasnochándose hasta deshoras de la noche, no tienen al día siguiente tiempo para papeles a cuyo desempeño están obligados, etc." Manuel Mañón, *Historia del teatro principal de México*, Mexico, 1932, 33, 34.

in all classes of theaters both large and small.[4] Programs showed an astonishing diversity in both countries, in some instances the same performers appearing first in Madrid, then crossing the ocean to find a new public[5] with whom to share their magic-lantern scenes, their Chinese shadow-pictures, their puppet shows.

The influence of the *coliseos* in Madrid was so strong that plays of the greatest dramatists were adapted for presentation by these simple and varied new media, and an entirely new public of adults was found. In the New World, however, during the nineteenth century a distinctive variation was introduced, while at the same time they preserved innumerable features of this form of entertainment which was in vogue in Madrid. In Mexico City, the whole enterprise became an entertainment for children. The oldest published play in my collection bears the date 1883, *Un enlace desigual o la muger caprichosa*, written by Ildefonso T. Orellana.

Born in 1848, Sr. Orellana established his printing business in the Portal de Mercaderes 24 in 1875, and remained at this same address until 1899, when he moved to Guatemala 50, and carried on in the small one-room store until his death in 1926. His daughter, who supplied this information, still runs the business under the name of "El Teatro." It is a bit of life from the past century. The entrance is well decorated with posters of varying sizes announcing that within are to be found "Fabricación de teatritos para niños, Títeres, Comedias y muebles para las mismas. Casas para armar en cartón." This gives a clue to the offerings of the tiny, simple, unpretentious salesroom. During my visit, conversation was interrupted by a small lad about nine who came darting in to claim for his penny a prized bit of scenery which he needed, apparently very urgently—for him a puppet stage was important—and the look on his face showed so plainly that puppets made of clay are an intimate part of the life of a Mexican child. Gaily painted stages were ready for sale—five to fifty pesos—crude wooden furniture in small quantities filled the one showcase. Charm was not here, however, but on the walls and in the dim region behind the case. Hundreds of brightly colored plates printed in Spain,

---

[4] "Presentan los Autores memoriales ante el Sr. Corregidor de esta Villa, como Juez protector y privativo de los Teatros del Reyno . . . está mandado, que los Autores de las enunciadas Compañías, como igualmente los de las de Volatines y Maquinistas, etc." *Diario de Madrid*, June 10, 1790.

[5] "En . . . 1786 . . . ha llegado a esta Ciudad el señor Falcón, célebre Físico, Maquinista y Matemático, que se puede llamar el sólo y único en este género de espectáculos, que se compone de piezas Físicas, Automáticas y Matemáticas de las cuales es el autor. El buen suceso que ha obtenido en las varias Cortes á donde ha estado, como . . . ultimamente de su Majestad Católico Carlos III . . . Poco tiempo despues actuó en el Coliseo una Compañía de Gimnastas y Equilibristas, en la que se destacaban dos notables bailarines en la cuerda floja, etc." Mañón, *op. cit.*, 33.

France, and Germany offered tangible, indisputable proof of the European origin of this alluring entertainment. To further tempt the lover of such wares promise was held out of more which might arrive any day from Barcelona to fill the order placed many months before. Anyone who is a bit handy with tools can construct his own puppet theater, but only here could one expect to find "cut-outs" of façades, backdrops, wings, furniture, landscapes, to be pasted on cardboard and manipulated by the operator through slits in the floor of the stage.

All the available French plates proved to be scenery (*decoraciones*) in garish colors; the German, in fine printing and pure, clear colors, supplied the famous operas* known and enjoyed throughout the world, and, among them, *Don Quijote, der fahrende Ritter.*

Don Quijote	Pfarrer
Don Quijote mounted on Rocinante	Eseltreiber
Sancho Panza	Baccalaureus
Sancho Panza mounted on his *rucio*	Wintmühle
Maritorne	Flügel
Wirt	Achse
Barbier	Three sheep

From Barcelona the two sheets of greatest interest offer the necessary paper puppets for Don Juan, the personification of the arch seducer, the *Don Juan Tenorio* of Zorrilla.

Don Juan Tenorio	Gastón
D. Luis Mejía	Capitán Centellas
Da. Ana de Pantoja	Capitán Avellaneda
D. Diego Tenorio	Abadesa
Lucía	Butarelli

Plate No. 847. *Don Juan Tenorio*

Panteón de Da. Inés
Hermana tornera
Jefe de ronda
Estatua del Comendador
Escultor
Apuesta (Don Juan and Don Luis seated at a table, a stone cross on a tomb nearby)

---

* 504. Die Räuber
519. Wilhelm Tell
563. Tannhäuser
573. Don Quijote
575. Till Eulenspiegel
515. Rübezahl
518. Kalif Storch von Bagdad
2633. Die Afrikanerin. Oper von Meyerbeer
4605. Die Heimkehr des Odysseus

On the walls of the store hung the puppets themselves. They had crude bodies of clay, were dressed in bits of vivid, very vivid cotton, yet there was such delicacy of feature that each one was lovely. 'Twas necessary only to name the play, indicate the number of characters of the cast you needed to complete your set, and promptly within two weeks they were yours. My order was placed at once for the full set of figures for *Don Juan Tenorio,* in order to duplicate in plastic form the figures of the "cut-outs." Yet fate was even kinder, since in another dark corner was revealed a pile of printed plays, and among them the simplified text belonging to the "cut-outs."

DON JUAN TENORIO, de Ildefonso T. Orellana. Semejante al Drama Grande. Dramita fantástico, escrito especialmente para Niños o Títeres. Dividido en siete actos. 1927. *Idem.,* 1940.

DON JUAN TENORIO EN EL INFIERNO, de Ildefonso T. Orellana, Dramita ilusorio, escrito para teatro de títeres o niños. Puede agregarse como conclusión final al dramita de Don Juan Tenorio. Dividido en tres cuadros. 1924.

Obviously an edition earlier than 1927 of the first play must exist, since the play dated 1924 is a sequel. Here, in the New World, so strong was the influence of the *autos sacramentales* that the Seven Deadly Sins became a part of the Don Juan legend offered to children.

Figuran—Da. Inés, D. Gonzalo, D. Diego, D. Luis, Un Fraile, Tres Personajes distintos, Una mujer, Esqueletos y voces sepulcrales, La Soberbia, La Avaricia, La Lujuria, La Ira, La Gula, La Envidia, La Pereza, apoteosis, y si se quiere darle más visualidad Las Siete Virtudes.

Clay puppet figures of Don Quijote and Sancho were not available "because the moulds [were] out of order, and . . . he [didn't] know when he [would] get around to fixing them."

All plays[1] in this series published in this miniature size (7 x 9 centimeters) by Ildefonso T. Orellana and his son Agustín M. Orellana bear the note "Registrada conforme a la ley," an indication of the importance attached to them, at least by their authors.

ALCALDE VIVIDOR, EL—Ildefonso T. Orellana. 1ª parte. Rapto de Pascuala. 1917.

ALCALDE VIVIDOR, EL—Agustín Orellana. 2ª parte. Amores de D. Quiterio. 1918.

ALCALDE VIVIDOR, EL—Agustín Orellana. 3ª parte. Boda y escándalo. 1918.

---

[1] Copies of all plays whose titles are listed in this article are in the possession of the author, but they represent, of course, only a small part of the repertory. Many others are listed on the covers.

ALCALDE VIVIDOR, EL—Agustín Orellana. 4ª parte. El velorio. 1918.

ALCALDE VIVIDOR, EL—Agustín Orellana. 5ª parte. El Doctor Basilisco. 1918.

ALCALDE VIVIDOR, EL—Agustín Orellana. 6ª parte. Los sustos en el panteón. 1918.

BORRACHO PAPELERO (A), "El Coyote," EL—Juguete de costumbres populares en dos actos, Original de Ildefonso T. Orellana, Mexico, "El Teatro." 29 pp.

CLISERIO EL TRAMPOSO—Fracción cómica. Escrito por A.M. Orellana. México. 1925. Para teatro de títeres o niños. 2ª edición reformada por I. T. Orellana. 16 pp.

CONTRA ENGAÑOS DE LUZABEL EL PODER DE SAN MIGUEL—Juguete pastoril, escrito por I. T. Orellana. México, 1923. 16 pp.

CUATRO APARICIONES DE LA VIRGEN DE GUADALUPE, LAS—Leyenda melodramática en verso y siete partes—Escrito por Ildefonso T. Orellana. México, 1918. 1ª parte. 22 pp.

DON JUAN TENORIO—Semejante al Drama Grande. Drama fantástico en siete actos, escrito por Ildefonso T. Orellana. México, Nov. 1927. 32 pp. *Idem.*, 1940.

DON JUAN TENORIO EN EL INFIERNO—Dramita ilusorio, escrito por I. T. Orellana. México, 1924. 16 pp.

DON POLICARPITO O EL MAESTRO DE ESCUELA—Disparate cómico en un acto, por Ildefonso T. Orellana. 2ª edición reformada. México, 1917. 16 pp.

EMPRESARIO, EL—Juguete cómico reformado. Escrito por I. T. Orellana. 2ª edición aumentada notablemente. México, 1924. 16 pp.

PUENTE DEL DIABLO, EL—Fantasía cómica en tres actos, por Ildefonso T. Orellana. México, 1917. 20 pp.

SANTO IMPROVISADO, EL—Juguete fantástico, por A. M. Orellana. México, 1917. "El Sacristán en apuros" may be used as a second part. 20 pp.

SOMBRA DE JUSTO O LA MUERTE EMBOTELLADA, LA—Poemita dramático, fantástico y alusivo, dividido en cuatro cuadros. De A. M. Orellana. 56 pp.

VALIENTES GALLINAS, LOS (sic)—Juguete cómico, original de T. Orellana. 20 pp.

Very obligingly Sr. Orellana published detailed instructions for the construction of the stage and the manipulation of puppets with strings:

BREVE EXPLICACION DEL FORO O ESCENARIO DE UN TEATRO Y FACIL MANERA PARA HACER UNO DE NIÑOS O TITERES. ARREGLADA UNA LIJERA EXPLICACION DE LA CONSTRUCCION Y POSTURA DE LOS HILOS A LOS TITERES. I. T. Orellana, Mexico. 1915.

Other authors, too, wrote scripts: Rafael A. García, Rafael A. Romero, Constancio S. Suárez, Ambrosio Nieto, to be published by the Orellanas,

Nieto, or A. Vanegas Arroyo.[8] Printed copies in a somewhat larger size (9 x 14 centimeters) are available in various series: Placer De La Niñez, Colección De Monólogos; Teatro Infantil, Colección De Comedias Para Representarse Por Niños O Títeres; Galería Del Teatro Infantil; Teatro Para La Niñez; unnamed series published in Mexico City and in the Imprenta "Nieto," Calle 3 Norte, Números 414 and 416, Puebla. These can still be found today at the two stores of the Lechuga family, Librería Teatral, Avenida Hidalgo 71, and the Librería de Angelina Lechuga, Avenida de la Argentina, as well as at Guatemala 50. The Orellanas printed theirs at various addresses on 2a Sta. Teresa and at Ave. Guatemala 50. The Venegas Arroyo series at various addresses were announced as:

Editor, Propietario Antonio Vanegas Arroyo.
Tip. de la Testamentaría de A. Vanegas Arroya.
Tip. de la Testamentaría de A. Vanegas Arroyo, situada en la Ave. Hidalgo 55, Prop. Juan Lechuga.
Librería Teatral. Juan Lechuga.

The plays themselves are of one or two acts; at times consist of two *partes,* either labeled *cómicas* or *de magia,* as if to describe their general character, or *diálogo, dramita fantástico, disparate cómico, fantasía cómica, juguete, juguete pastoril, leyenda melodramática, monólogo, sainete, zarzuela,* names which really mean little in some cases.

*A CAMBIO DE MOJICONES. Sainete por C. S. Suárez. Acto único. Tip. Antonio Vanegas Arroyo. Rep. Juan Lechuga. Teatro Infantil. Colección de Comedias para representarse por Niños ó Títeres. 8 pp.

ADORACION DE LOS SANTOS REYES. Pasajes bíblicos en un acto y tres cuadros. Arreglada por Ambrosio Nieto. Librería, Calle 3 Norte 414 y 416. Puebla. 16 pp.

ALMONEDA DEL DIABLO. Comedia de magia en dos actos. Editor y propietario Testa. de A. V. Arroyo. (Series X, pasted on cover.) 16 pp.

*AMAR SIN ESPERANZA. Monólogo por C. S. Suárez. Tip. Arroyo. El Placer de la Niñez. 7 pp.

*CASA DE VECINDAD, LA. Propietario A. Vanegas Arroyo. 9 pp.

CASAMIENTO DE BATO. Teatro Infantil. Juguete Pastoril en un Acto y en Verso. Tip. de la Testa. de A. V. Arroyo. 9 pp.

*CASAMIENTO FRUSTRADO, EL. Galería del Teatro Infantil. Juguete

[8] Antonio Vanegas Arroyo (1852-1917). "He came to Mexico City in 1867 and immediately installed a book-binding shop in the Street of the Perpetua, No. 8. With the great energy which was his principal characteristic, he opened to the public, in 1880, the doors of the print-shop which later was to be known as a great publishing house all over the country. Vanegas Arroyo was a true pioneer of modern journalism and the most genuinely Mexican and popular publisher the country has ever had." *Posada, Printmaker to the Mexican People.* The Art Institute of Chicago, 1944, 16.

* Indicates relief etching on zinc or relief engraving by Posada on the cover. Descriptions and copies of his work can be found in *Posada, Printmaker to the Mexican People.* The Art Institute of Chicago, 1944.

cómico en un acto. 1ª and 2ª partes. Tip. de la Testa. Antonio Vanegas Arroyo. Propietario: Juan Lechuga. 8 pp.

*CELOS DEL NEGRO CON DON FOLIAS, LOS. Propiedad del editor. A. Vanegas Arroyo. Includes "Los Chascos de un enamorado." 8 pp.

*COLA DEL DIABLO, LA. Comedia de magia en un acto y verso. Propietario A. Vanegas Arroyo. 8 pp.

*CONSULTORIO MEDICO, EL. Juguete en un acto para ser representado por niños ó títeres. Tip. Arroyo. 10 pp.

CONTRA LA CORRIENTE. Pieza cómica en un acto, por C. Suárez. Tip. Arroyo. 8 pp.

*CORRIDA DE TOROS O EL AMOR DE LUISA. Comedia en acto (sic) y en verso. Tip. Arroyo. 9 pp.

CHASCO FURIBUNDO, UN. Pieza cómica en un acto por C. S. Suárez. Tip. Arroyo. 9 pp.

*CHASCOS DE UN LICENCIADO, LOS. Sainete en un acto. Tip. Arroyo. 9 pp.

CHIFLADURAS DE LUCAS, LAS. Comedia en verso en un acto. Lib. Teatral, Juan Lechuga. Ave. Hidalgo 71, México, D. F. 12 pp.

DAR EL CONSEJO Y DAR EL EJEMPLO. Comedia jocosa en un acto. Im. "Nieto," Puebla. 16 pp.

DIFUNTO Y VIVO. Juguete cómico en un acto. Tip. de la Test. de A. Vanegas Arroyo. 8 pp.

*DOLOR DE MUELA. Diálogo cómico. Arreglado por C. S. Suárez. Ed. y Propietario A. Vanegas Arroyo. 8 pp.

ENLACE DESIGUAL O LA MUGER CAPRICHOSA, UN. Juguete cómico en un acto. Por Agustín M. Orellana, Mexico, 1883. De Venta, en las Alacenes de Tarjetas del Portal de Mercaderes. 16 pp.

EN UNA CASA DE VECINDAD. Comedia jocosa en un acto y dos cuadros. Imprenta "Nieto," Puebla. 16 pp.

GRAN VIA, LA. Acto único. 1918. Tip. de la Testa. de A. v (sic) Arroyo. 8 pp.

*HACIENDO EL OSO. Monólogo cómico por C. S. Suárez. Tip. Arroyo. 10 pp.

INFIERNO DE LOS SUEGROS, EL. Comedia en verso en un acto. Lib. Teatral, Juan Lechuga. 12 pp.

*ISLA DE SAN BALANDRAN, LA. Comedia en un acto y en verso. 1918. Tip. Arroyo. On back cover—"Imprenta de A. Vanegas Arroyo, fundada en el Siglo XIX año de 1880" above a picture of his printing press.

JOROBADO, EL. Primera parte. 7 pp. Segunda parte. 8 pp. Tip. Test. Arroyo.

*JUAN PICO DE ORO, Discurso patriótico. Juguete cómico. Dividido en tres pequeños cuadros. Tip, Arroyo. 10 pp.

JUZGADO DE PAZ, EL. 1918. Tip. de la Test. de A. V. (*sic*) Arroyo. 11 pp.

MEJOR PROFESION, LA. Comedia crítica-jocosa en un acto. Imp. Nieto, Puebla. 16 pp.

MENDIGA Y HUERFANA. Cuadro trágico en un acto por C. S. Suárez. Tip. de la Test. de Antonio Vanegas Arroyo. 8 pp.

NACIMIENTO DE JESUS Y LOS PASTORES DE BELEN, EL. Pasajes bíblicos en prosa y en verso en un acto y dos cuadros, arreglado por Ambrosio Nieto. Puebla. 16 pp. (Series X, pasted on cover.)

NOCHE DE NAVIDAD, LA. Juguete adecuado para representarse sin necesidad de escenario, la última noche de Posadas, como conclusión de la festividad. De Agustín M. Orellana. 16 pp.

*NOVIO DE DA. INES, EL. Zarzuela en un acto y en verso para niños. 1918. Tip. de la Test. de Antonio Vanegas Arroyo. 8 pp. Same picture as on back of "Isla de San Balandrán."

*NOVIOS, LOS. Tip. Arroyo. 1918. 10 pp.

*PASION ETERNA. Monólogo dramático, por Constancio S. Suárez. 8 pp.

*POR FINJIR ESPANTOS. Diálogo cómico en un acto. Por C. S. Suárez, Tip. Arroyo. 8 pp.

POR JOSEFITA. Juguete cómico por C. S. Suárez. Acto único. Tip. Arroyo. 9 pp.

PREMIO GRANDE DE LA LOTERIA NACIONAL, EL. Juguete cómico dividido en dos partes, escrito por Rafael A. García. Tip. Arroyo. 1ª parte, 8 pp. 2ª parte, 8 pp.

PULQUES MEXICANOS, LOS. Pieza cómica popular, por C. S. S. 1918. Tip. Arroyo. 9 pp.

RELACION PARA LOS DANZANTES. (Moctezuma, emperador y guerreros aztecas.) Tip. de la Test. de Antonio Vanegas Arroyo, 8 pp.

*ROSA ENCANTADA, LA. Comedia de magia en dos partes. Tip. Arroyo. 1ª parte 9 pp., 2ª parte 10 pp.

*SUSTOS DEL VALEDOR, LOS. Comedia en un acto y en verso. Tip. Arroyo. 10 pp.

*TESTERAZO DEL DIABLO, EL. Juguete pastoril en un acto. Precedido de un pequeño diálogo entre Miguel y Luzbel. Dedicado a La Juventud por su autor Rafael A. Romero. Edición A. Vanegas Arroyo. 16 pp.

UÑA Y CARNE. Comedia en verso y un acto. Lib. Teatral, Juan Lechuga. 12 pp.

VENGANZA DE UN RATERO, LA. Pieza histórica cómica dramática. En un acto. Tip. Arroyo. 8 pp.

*VIUDA Y EL SACRISTAN, LA. Zarzuela en un acto. A. Vanegas Arroyo. 7 pp.

Only three Christmas plays were found: *Adoración de los Santos Reyes, El Nacimiento de Jesús, La Noche de Navidad,* while the predominating types portrayed scenes of unrequited love, jealousy, gossip, the fate of "in-laws," practical jokes to gain the hand of a beloved maiden, or revenge for a wrong, in general tone all so like the short pieces presented between acts in the *volatines* and in the small theaters in Spain. The influence of the mother country persisted, even when these plays were transferred to children's and puppet theaters.

Posada[9] recognized the appeal of these clay and paper puppets and all

[9] Posada "represents in Mexico the beginnings of a social tendency in art . . . [he] and Vanegas Arroyo complemented each other admirably; together they created a center for popular editions which reached the remotest corners of the country, guided by the great talent of the publisher, the genius of the illustrator and the intelligence and charm of the poet, Constancio S. Suárez." *Posada, Printmaker to the Mexican People,* 22, 17.

the paraphernalia necessary for putting on a show, and with swift, dexterous strokes produced cover-designs for the printed texts. Today, when such care is taken to choose suitable material for children, the plays seem startlingly inappropriate reading, and Posada's drawings portray such vividly realistic and dramatic scenes that it is obvious that in this part of the world children share with adults whatever life offers.

In this small collection, which was assembled with very little effort, it is obvious that the nineteenth-century Spanish literary and dramatic influence which crossed the Atlantic persists today in plastic and printed form in the midst of wholly new surroundings. Moreover, a new group of authors has taken this their inheritance, adapted it to new conditions, and with their own creative effort added a new chapter to this charming form of entertainment. Numerous puppet theaters are operating regularly in Mexico City with showings of local productions to attract audiences of all ages, while a few exist primarily as experimental theaters for adults who desire to perfect the art.

MORE STUDY OF FOREIGN LANGUAGES NEEDED

This war has apparently not been accompanied by any significant outbursts against the music, language, or literature of enemy countries such as occurred in World War I. Indeed, the study of German, Japanese, and some other languages has been actually stimulated, though this has been principally a practical project, wholly associated with contemplated military operations or ultimate occupancy of foreign countries. After the war scientific and medical discoveries will doubtless be made in what are now enemy countries and will be described in their own language and scientific periodicals. The opportunities and facilities for the study of foreign languages are far greater in this country than they have ever been in Australia, whose medical journal has recently taken editorial notice of the need for such study there. The linguistic ability of most Americans compares unfavorably with that of Europeans and others who are exposed early in life to two or more languages. Many leaders of educational opinion in this country have claimed that there is no good reason to teach foreign languages in the schools before the usual high-school age. This claim should be reexamined. Medical science has never failed to recognize the need for widespread dissemination of new discoveries; a most important instrument is comprehension of the language in which the discovery is made. Any improvement in methods, therefore, by which a greater knowledge of foreign languages can be achieved in this country will deserve the support of the medical profession.—Editorial in *The Journal of the American Medical Association*, vol. 127, No. 3 (January 20, 1945), p. 162.

A REALISTIC APPROACH TO PRACTICAL INTER-AMERICANISM

HENRY GRATTAN DOYLE
The George Washington University, Washington, D.C.

[The following proposal was presented in the course of addresses before the Pan American League, Miami, Florida, January 10, 1945, and the Conference on the Teaching of Spanish and Portuguese, held under the auspices of the Cleveland Council on Inter-American Relations, Cleveland, Ohio, February 17, 1945. It is printed in response to requests made at both meetings.]

IT IS time for the American public to lay aside its conception of the United States as a "big brother" to the other nations of the hemisphere and try to act as if all those nations were grown-up. Some are perhaps not yet entitled to that description, but on the other hand we have some growing-up yet to do ourselves. In the light of some of our own shortcomings, charitable tolerance towards those of our neighbors would seem to be in order. References to "backward nations" do not help. Neither do efforts to "bring the light of Christianity" to countries that consider themselves as thoroughly Christianized as we are, and think they can prove it. Ignorance, immorality, and slum conditions of living in large cities are not confined to any one nation. Let's clean up our own slums before we criticize others'.

A true friend is one who knows all your faults, but likes you in spite of them. Especially he does not criticize your domestic arrangements, your ideas on religion (even if—like most of us—you do not live up to them), your political beliefs, or your personal habits; or ask you "Why don't you act like me?" He sees in you another imperfect, inconsistent, stumbling human being, and assumes that you want to do what is right, and—like most well-intentioned people—only succeed in doing so part of the time.

This definition of a true friend holds for nations as well as individuals. Why can't we apply it to our attitude as a nation towards the Latin American countries?

The foundation stones of an effective long-range policy of Inter-American friendship must include a decent respect for the opinions of the citizens of other countries; a decent humility about our own shortcomings as a nation; true understanding based on thorough knowledge; frank discussion of common problems by people who really know, not "phony" experts, in the spirit of goodwill; and *education, education, education.*

Our post-war problems with respect to Latin America are many. Fortunately we have already made a good beginning on some of them. Chief

among them are: how to replace superficial ideas and misinformation with genuine knowledge; in the political field, how to cooperate without dominating; in economic relations, how to help develop their economic resources without exploiting the countries concerned; in the cultural and educational fields, how to help without patronizing. Most of all we need long-range policies, policies that will not be affected by a fall in the thermometer of public interest such as that which followed the North African Campaign and the removal of the threat of a Nazi invasion through South America.

Obstacles are also many. "At the threshold," to quote Nelson A. Rockefeller, "is the barrier of language." Encouraging progress is being made both in the study of English in Latin America and of Spanish and Portuguese here. Winston Churchill's endorsement of Basic English has probably hurt the study of English somewhat in Latin America by giving a political "slant" to what after all is a cultural instrumentality. It suggests "master-race" ideas. Racial and religious prejudices must also be overcome. The "Black Legend" of Spain and the Spaniards is sixteenth-century thinking; we should get away from it, now that we recognize its sources in sixteenth-century British propaganda.

Even increased travel to Latin America has its dangers to real understanding unless it is accompanied by knowledge. In the words of an English writer, "Travel makes a wise man better, but a fool worse" (Thomas Fuller, 1732). We in the United States have suffered from false estimates of us based on superficial observation by uninformed or prejudiced European travelers. We should not fall into the same fault with respect to the other Americas.

In political affairs, we need to recognize the existence of marked differences in political concepts, even though we all call ourselves republics. We should pay more attention to experts, of whom we have many, and less to speeches at banquets and other gatherings—to what Luis Quintanilla calls "blah-blah Pan Americanism." Misinformation, represented by caricatures of Latin Americans as barefoot peons in big sombreros, or by Quintanilla's "black-eyed señorita with a rose in her teeth," must be counteracted.

The greatest bond between the Americas is the things we have in common: our love of freedom; our respect for the individual; our sense of humor. Even some of our faults are shared: our tendency to put our worst foot forward; our habit of judging superficially; our inferiority complex, expressed here by blatancy, there by over-sensitivity; and finally the fact that neither of us can quite get over the idea that we are still "colonials"—an idea that Europe has carefully cultivated, and a weakness that Emerson, in his essay on "Self-Reliance" over a hundred years ago, attributed to our lack of self-culture.

THESES DEALING WITH HISPANO-AMERICAN LANGUAGE AND LITERATURE—1944

L. Lomas Barrett
University of Kansas, Lawrence, Kansas

THE following list of Masters' and Doctors' theses dealing with Hispano-American language and literature continues the lists begun in 1935 and continued yearly since that date. No report for 1944 has been received from outside the United States, and many universities within this country have not reported. However, we may be permitted to hope that the nadir of the current quantitative decline in graduate studies has been reached, and that henceforth the list will grow in length as the colleges and universities begin to regain their normal state. Some titles for earlier years are included, and some changes in previously announced titles are noted. For other Doctors' theses in preparation consult the earlier lists.*

Completed Ph.D. Theses

Crowley, Cornelius. "Costumbrism in Chilean Literary Prose of the Nineteenth Century." University of California, 1944.

Iduarte, Andrés. "Martí, escritor." Columbia University, 1944.

Mergal y Llera, Ángel M. *Federico Degetau: Un orientador de su pueblo.* New York, Hispanic Institute in the United States, 1944. Pp. 201. (Announced in list for 1942, now published for first time.)

Reid, Joseph A. "Naturalistic Influence in the Argentine Novel." University of Michigan, 1945.

Rosenbaum, Sidonia Carmen. "Modern Women Poets of Spanish America." Columbia University, 1944.

Terán, Carlos Manuel. "Remigio Crespo Toral: el hombre, su vida y su obra." University of California, 1943.

Completed M.A. Theses

Chew, Byron. "The New Spirit in Mexican Poetry." University of Oklahoma, 1944.

Curry, Helen Moffitt. "The Characters in the Fiction of Rufino Blanco-Fombona." University of Arizona, 1944.

Davis, Anna Jo. "The Theme of Social Justice in the Novels of Mariano Azuela." University of Oklahoma, 1944.

---

* Sturgis E. Leavitt, "Bibliography of Theses Dealing with Hispano-American Literature," Hispania, XVIII, 169-182; "Clearing House for Theses," *ibid.*, XVIII, 456-458; "Theses Dealing with Hispanic-American Language and Literature," *ibid.*, XX, 174-176; XXI, 111-112; XXII, 115-116; XXIII, 92-94; XXIV, 197-201; XXV, 204-208; XXVI, 180-183; XVII, 163-166.

Downing, Mary Isabel, "The Social Position of the Andean Indian in Selected Contemporary Novels of Peru, Ecuador, and Bolivia." The George Washington University, 1944.

Fox, Eugene Jackson. "Venezuelan Superstitions in the Novels of Rómulo Gallegos." University of Oklahoma, 1944.

Grossenbacher, Margaret. "Tomás Carrasquilla (1858-1941), novelista de Antioquia (Colombia)." Columbia University, 1944.

Hamburger, Eva. "Spain and Spanish America as Seen by José Ortega y Gasset." Columbia University, 1945.

Iwanik, John Andrew. "The Novel of the Mexican Revolution as Represented by Mariano Azuela and Martín Luis Guzmán." Syracuse University, 1944.

Nichols, Ethel B. "Spanish-American Translations of Leopardi." University of Oregon, 1945.

Noble, Anita. "Folklore in the Contemporary Spanish American Novel." University of New Mexico, 1944.

Ogilbee, Jean Gallatin. "Rural Customs in the Contemporary Venezuelan Novel." University of Kansas, 1944.

Pinderhughes, Julia Thompson. "Carlos Loveira (1882-1928): The Cuban Elements in his Work." Columbia University, 1945.

Warner, Ruth V. "A Syllabus of the History and Culture of Latin America for the Orientation of Missionary Candidates." University of Southern California, 1945.

PH.D. THESES IN PREPARATION

Brushwood, John Stubbs. "The Romantic Novel in Mexico." Columbia University. Federico de Onís, Adviser.

Chapman, G. Arnold. "Urban Social Types in the Contemporary Chilean Novel." University of Wisconsin. E. Neale-Silva, Adviser.

Fontánez, Santiago Soto. "Rafael Arévalo Martínez." Columbia University. Federico de Onís, Adviser.

Martínez, Manuel G. "Joaquín García Icazbalceta, His Place in Mexican Historiography." The Catholic University of America. (Adviser not reported.)

Messimore, Hazel. "Manuel Gálvez." University of Colorado. Stuart Cuthbertson, Adviser.

Meyer, Sister Mary Edgar. "The Sources of Father (H) Ojeda's *La Cristiada*." University of Michigan. Irving A. Leonard, Adviser.

Navarro, Joaquina. "La novela realista en México." Columbia University. Federico de Onís, Adviser.

Udick, Bernice. "The Life and Works of Manuel José Othón." University of Colorado. Ralph E. Warner, Adviser.

Urist, Harold E. "Some Aspects of the *Yanqui* in the Literature of Hispanic America." University of California. Arturo Torres-Ríoseco, Adviser.

THE "CUADERNOS" OF THE INSTITUTO NACIONAL DE ESTUDIOS DE TEATRO*

HARRY KURZ

Queens College, Flushing, New York

THE Instituto Nacional de Estudios de Teatro is located in Buenos Aires. It is a branch of the Comisión Nacional de Cultura, which founded the Teatro Nacional de Comedia. To provide the Instituto with a place for its work, the Comisión acquired the magnificent theater, formerly known as the Teatro Cervantes, constructed by those two world-eminent artists María Guerrero and Fernando Díaz de Mendoza. This theater is now subventioned by the government, which enables it to stage classical works with fine settings and charge reduced prices to the public. In this same building are housed the Teatro Nacional de Declamación, the Museo del Teatro, and the Instituto Nacional de Estudios de Teatro, devoted exclusively to studies pertaining to the theater.

The present Director of the Instituto is José Antonio Saldías, who has led its activities since January, 1942. Under his able guidance, the work of this organization has considerably broadened, especially in matters of bibliography, publication, and archives. The so-called commercial theater, the points of view of author, actor, and stage-manager, architecture, scenic mechanism and setting, lighting, information concerning the theater in other countries—such subjects have been assiduously explored and reports made available at the Instituto. Critical judgments on current productions have been clipped and filed, and pictures of stage settings, even *maquettes* and sketches, arranged in an ever-growing collection in the Archivo de Arte Dramático, which is really part of the Library. The latter contains, besides the fundamental books concerned with native theater, collections of foreign plays, critical studies, books on the history of the theater, and in normal times foreign magazines and periodicals connected with drama. The Museo has several sections, including pictures of sets, costumes, companies, scenes, dances, as well as programs, repertory lists, curios, and even manuscripts.[1]

When the Instituto lectures were started in 1936, the plan involved

---

* A paper prepared for the meeting of the Spanish American Literature Group (Spanish IV) of the Modern Language Association of America, New York, December 29, 1944.

[1] In New York, a similar work is carried on by the Theater Collection of the New York Public Library, which has approximately 100,000 volumes, 5,000,000 clippings, 500,000 photographs, 450,000 programmes, many other items.

the publication of these lectures, together with bibliographies, bulletins, and monographs. None of these have been realized consecutively so far except the printing of the lectures on the theater delivered in the auditorium of the Teatro Nacional from time to time on Mondays, since there is no performance that evening, and published regularly since 1936. Señor Saldías has added one series, the reprinting of historic or classical plays of the Argentine theater, of which so far three published in 1942 are available: *El Sargento Palma* by Martín Coronado, *Los Mirasoles* by Julio Sánchez Gardel, and the epic poem of José Hernández, *Martín Fierro*, dramatized by José González Castillo. Señor Saldías has set going courses in dramatic art in cooperation with troupes of "teatros independientes" of Buenos Aires, more or less non-commercial actors. For this purpose the stage of the Teatro Nacional has been placed at the disposal of companies invited to present plays by known authors is an organized season, with a jury to award medals and prizes. The stress here is obviously not on experimental plays or new writing, but on acting and scenic direction, interpretation rather than creation. That the results are not always happy can be seen from this clipping from *La Nación*, March 10, 1942:

> Anoche fué inaugurado el concurso de teatros independientes, organizado por el Instituto Nacional de Estudios de Teatro. La iniciación de los espectáculos se realizó con el ofrecido por el Teatro Experimental Renacimiento, que puso en escena "La ofrenda," comedia de José León Pagano. . . . No hemos de formular comentario alguno respecto a esta obra del autor de "El sobrino de Malbrán," aplaudida en su hora y ya considerada dentro del repertorio nacional, y menos podríamos hacerlo a través de la interpretación que tuvo ayer, no sólo deficiente en todos sus apectos, sino insegura con exceso. Por mucha benevolencia que merezca esta clase de ensayos dramáticos, no puede aplaudirse a quienes los realizan con una inocencia—valga la palabra por suave—que produce cierta estupefacción. No puede admitirse efectivamente a intérpretes que pronuncian "espetáculo," "inorar," caráter,"[2] e incurren en otros defectos crasos de prosodia; no pueden aceptarse presentaciones escénicas que resultarían envejecidas hace treinta años; no pueden tomarse en cuenta direcciones artísticas donde la buena voluntad no tiene, en realidad, ningún fin de cultura escénica.

Señor Saldías also announced his project of preparing a *Censo Teatral*, that is, a list of theaters in Argentina, with full details of their seating capacity, organization, and repertory. He also felt that since the *Cuadernos* containing the lectures given on the stage of the Teatro Nacional appeared only in one annual instalment, some more frequent contact with the public was advisable by means of a quarterly bulletin containing current news. Finally he planned a Reference Dictionary of Argentine Theater, a work

[2] The correct forms preferred are: espectáculo, ignorar, carácter.

of large proportions which would take a number of years to prepare. All these projects are mentioned to indicate the proportions and energies of the Instituto, so that the *Cuadernos* with which this report mainly concerns itself may not be considered the only activity of this significant organization. It is obvious that placed as it is in the center of Argentine dramatic effort, and with its official governmental connection, the Instituto can radiate a definite influence in the development of the theater and the cinema of that country. Those who dread a federal tie-up with artistic creation will be especially interested to see how the Instituto operates. An examination of the historic plays it has already published, with fine introductions, critical apparatus, and bibliography, will reveal that this organization has high ideals of scholarship. In addition, the *Cuadernos* maintain a seriousness of purpose and saneness of outlook that augurs well. It is pleasant to cite here the comment of our own Willis Knapp Jones printed in the 1941 report of the Instituto: "Después de haber estudiado una colección como ésta, uno queda convencido de que el teatro argentino es una cosa vital." With this indirect indication of their vitality one is led to agree, and even a limited report on the *Cuadernos* will indicate that the studies are not merely historical and critical but also suggestive and constructive.

The first issue of the *Cuadernos* is dated August 10, 1936. It has sixty-nine pages and contains three lectures. No. 2 is dated August 31, 1946, has ninety-one pages and contains two lectures. No. 3 is dated September 21, 1936, and has 115 pages and four lectures. And so on in uninterrupted series these *Cuadernos* run, the last number now available being No. 19, published in 1944, with 123 pages and five lectures delivered from June to November, 1942. This total number of nineteen issues contains sixty-eight studies, appearing in a sequence of about three volumes each year. The printing is done in the Penitenciaría de Buenos Aires, and at times two years elapse between the delivery of the lecture and its final publication. Each volume with its two to five discourses runs anywhere from seventy pages to 130. Each printed study has an introduction with a picture of the speaker, a succinct biographical sketch, and a list of published works. Among these lectures we find many well-known names of authorities on the Argentine theater, and some distinguished outsiders as well, among them Eduardo Marquina (September, 1937) and Ramón Pérez de Ayala (August, 1942). The studies are sometimes followed by pages of notes and some have bibliographies. As for the topics discussed, they range mainly within the realm of the Argentine theater, with but a few given over to foreign works. In the main, the center of concern is Argentine drama, its past and its possible future. It is just this concentration on native drama that makes this collection so valuable for us. Whereas in the early

volumes the topics discussed seemed to be widely scattered, there has been a growing tendency since then to group the studies of a season about a core of interest, for instance, "danzas indígenas" and "bailes criollos" (1937): a cycle on "indumento español durante la colonización, indumento durante la conquista, moda francesa e inglesa a fines del siglo XVIII" (1938, with many illustrations); "panorama histórico, social, y literario, y panorama del teatro" (1939, a series of six lectures by five scholars covering the history of the Argentine theater set against the social and political backgrounds from 1700 to 1910). Volumes 14 and 15 have a notable succession of studies on some of the classical playwrights of Argentina, such as Nicolás Granada, Martín Coronado, Martiniano Leguizamón, Gregorio de Laferrère. Volumes 16 and 17 contain an interesting series of reports presented by lecturers invited from different sections of Argentina to discuss dramatic themes from the history, folklore, and picturesque backgrounds of their regional living. This series promises more than it delivers. Besides authors, plays, and sources of plots, there are studies on some of the great actors and actresses: Trinidad Guevara of the time of the emancipation from Spain (volume 1): and even our contemporary, the famous actress Lola Membrives, gives an analysis of her art in "Mi experiencia en el teatro" (volume 6).

Out of the sixty-eight studies so far published, about a fifth deal with matters not specifically concerned with local theater. These are: *El actor Sir Henry Irving,* by Pablo Acchiardi (volume 3); *El teatro en el medioevo,* by José A. Oria (volume 5); *Las danzas indígenas del Perú como elementos teatrales en las épocas incaica y colonial,* by J. Uriel García (volume 6); *El teatro de Sófocles,* by José Rafael Destéfano (volume 7); *El teatro en Roma,* by José Ojeda (volume 7); *El teatro clásico español,* by Eduardo Marquina (volume 8); *El teatro para niños dentro del movimiento contemporáneo,* by Ana M. Berry (volume 8); *Don Juan en el teatro francés,* by José A. Oria (volume 9); the series on costume already mentioned (volume 11); *Teatro, música y danza en el Japón,* by Violeta Shinya (volume 12); *Antecedentes de "La Vida es Sueño,"* by Pablo Acchiardi (volume 12); *El gran teatro del mundo. Maneras de escuchar teatro,* by Ramón Pérez de Ayala (volume 19); *Teatro y literatura de la Edad Media y Renacimiento,* by Ernesto de la Guardia (volume 19).

Certainly the range of these topics indicates a wide interest and informed awareness of the drama in its historical and literary development as well as in its technical aspects and practical social applications. That there should be in a city of 2,571,737 people (census of January 1, 1944) an institution making available regularly to listeners and readers such a se-

quence of studies is significant indication of the deep interest of the public in drama. To increase this radius of influence the Instituto distributes its *Cuadernos* to some eight hundred scholarly and literary organizations all over the world. In New York we have nothing like it. Our nearest approach is the Theater Library Association, which has occasional lecture meetings and publishes a newssheet, *The Broadside,* at intervals, and a slender *Annual.* We do have the notable series of Burns Mantle, *The Best Plays* of each season, begun in 1919 and now numbering twenty-five volumes.[3] This, with Professor George C. D. Odell's *Annals of the New York Stage*[4] constitutes a noble proof of our own concern with drama. The *Cuadernos* however are not a record of seasons and presentations, but a series of critical studies dealing with variegated aspects of the world of the theater.

A close reading of more than fifty essays of the *Cuadernos* discussing Argentine theater will inevitably result in a composite picture of the development of drama in that country since colonial days. A more consecutive experience would come from the perusal of certain single manuals, like the *Historia del teatro en Buenos Aires* of Mariano G. Bosch (1910), as well as his *Historia de los orígenes del teatro nacional argentino* (1928), the *Teatro argentino* of Juan Pablo Echagüe (1917), or *Los orígenes del teatro argentino* of Oscar R. Beltrán (1934), besides single essays by such critics as José María Monner Sans, Alfredo A. Bianchi, Roberto F. Giusti, and José E. Assaf. Nevertheless the *Cuadernos* do convey in total a comprehensive view of the transformations in dramatic enterprise and creation from the liturgical parades of the Jesuit fathers using troupes of Indian converts to the works of modern playwrights, from a lecture on *Orígenes del teatro en Hispano América* by José Torre Revello (volume 8) to one on *Estado actual del teatro* (volume 1) by Monner Sans, winner of the award of the Comisión Nacional de Cultura for his drama *Islas Orcadas* (1942).[5] Names of other lecturers and titles of their lectures will give some notion of the variegated elements that make the *Cuadernos* an extremely valuable source of information on the Argentine theater: *El ideal artístico de la lengua y la dicción en el teatro,* by Amado Alonso (volume 2); *Los primeros dramas en los circos criollos,* by Enrique García Velloso (volume 2); *El teatro de la América Española en la época colonial,* by Pedro Henríquez Ureña (volume 3); *Escenografía y técnica del escenario,* by Rodolfo Franco (volume 5); *Los bailes criollos en el teatro nacional,* by Carlos Vega (volume 6); *El drama rural argentino,* by Roberto F.

[3] Mantle has issued two more volumes, covering the years from 1899 to 1919.

[4] This series, now thirteen volumes, goes back to the beginnings and is planned to reach the year 1900.

[5] Written in collaboration with Román Gómez Masía.

Giusti (volume 7); *Discurso pronunciado en un acto de homenaje a la memoria de Florencio Sánchez,* by Roberto F. Giusti (volume 8); *Mis experiencias como director,* by Octavio Palazzolo (volume 10); *Mis experiencias como actor,* by Florencio Parravicini (volume 10); *El argumento en el cine,* by Arturo Capdevila (volume 19). Mention has already been made of the cycles of lectures devoted to classical Argentine playwrights, to costuming, to regional sources, and to historical and social backgrounds of Argentine drama. One omission from the *Cuadernos* might be mentioned for its current interest, a lecture by Chas de Cruz on *El cine hasta Orson Welles,* announced for the cycle of 1941 but not printed. Several omissions of this sort occur, presumably because the arrangements for the talk fall through after the announcement has been made.

In total, the *Cuadernos* contain a fund of information essential to any explorer in the realm of Argentine theater. While the cycles of lectures are uneven in their organization and their relative value to the scholar, they present the results of the study of drama by dependable and mature practitioners in its various branches—critical, historical, social, scenic, creative. Several impressions are uppermost in the mind of the "norte-americano" who reads through the whole series. There is of course the basic impact of a wealth of detail connected with the growth of the theater of Argentina. This concentration on native drama does not preclude attention to this literary form in its Greek and Roman sources, its medieval guise, its manifestations in the glorious works of the classical age of the homeland of Spain, and its current tendencies in France. The essays dealing with foreign theater are authoritative, informed, dependable, though omissions or debatable assertions may be pointed out. It is worth emphasizing that many of the playwrights of France are mentioned in the course of these discussions, not only the classical writers of the seventeenth and eighteenth centuries and the romanticists, realists, naturalists of the nineteenth, but also contemporaries like Crommelynck, Vildrac, Bernstein, Lenormand, Maeterlinck, Gantillon and his *Maya,* Sarment, and Gide. The Russians come in for occasional reference. Over all foreign names two reign supreme, Shakespeare and Ibsen. Of North American names, a great many movie "lights" shine in the course of the lecture on *Argumento en el cine,* cited above, such as William Hart, Lon Chaney, Charlie Chaplin, Rodolfo Valentino. But in the whole long series of sixty-eight studies, while the names of Poe and Whitman recur, only one mention can be found of a living United States playwright, O'Neill. There is apparently as little knowledge in Buenos Aires of our outstanding dramatic authors, our Anderson, Wilder, Rice, Philip Barry, Caldwell, Hellman (certainly known in Russia since she was invited to Moscow), Connelly, Sidney Howard, Kummers, MacLeish, Odets, Sherwood, Stallings, as there is

meager awareness here of such Argentine contemporaries as Sánchez Gardel, David Peña, Gregorio de Laferrère, Martínez Cuitiño, Alberto Novión, Enrique García Velloso, Bayón Herrera, Cunill Cabanellas (predecessor of Saldías as Director of the Instituto), José Antonio Saldías (the present Director), Moreno Rojas, Ivo Pelay, Carlos Schaeffer Gallo, Pedro Pico, González Castillo, the comic team of Carlos Damel and Juan Fernando Darthes, and finally Samuel Eichelbaum, who is one of the most significant. The fact is that in the *Cuadernos* the radiance of French thought and genius is an obvious source of inspiration, with a slight dosage of d'Annunzio and Pirandello. And that seems to be the limit of clear contact with European drama in these essays. English authors such as Shaw are not referred to, and our own North American stage is practically absent.

This indifference is easy enough to explain. There is the enormous distance from Buenos Aires to New York, and even more separative, the striking dissimilarity of atmosphere and background in our plays. We hardly realize how local and limited are the subject-matters with which our own stage concerns itself. What could an Argentine spectator make out of our current success, *The Late George Apley*, or those of yesteryear, *Of Thee I Sing, The Children's Hour, Abe Lincoln in Illinois, High Tor, Dinner at Eight*, and *You Can't Take It with You?* The playwrights of Argentina are similar in this respect. Only when a true innovator on a deep human scale and with a poetic perspective makes himself known, a Rostand, a Maeterlinck, a Pirandello, an O'Neill, are the apparent obstacles overcome. Buenos Aires is much closer to Paris and Madrid than to New York, and the Latin temperament also is more comfortably attuned to the vibrations that emanate from other Latin minds. There is always the consoling reflection that time finally reduces the multiplicity of contemporaries to a resounding and permanent few, so that perhaps not too much of artistic significance is lost in the lack of fluidity of exchange between our American republics. The fact remains however that this is not a desirable condition and that our times call for a more effective intellectual contact and inter-penetration with our good neighbors. Some day, our former cultural representative in Argentina, Hayward Keniston, may be willing to offer to us constructive suggestions for the promotion of a deeper cultural relationship between that country and the United States, when the new era of peace will be ushered in.

There is one more consideration touching Argentina, and for that matter, all South America. That continent is still on the perimeter of the cultural world and a genius has to be most extraordinary, nothing less than a Rubén Darío, to have his name resound over the globe. A master of the

short-story like Horacio Quiroga is not favored by the geographical chance of his birthplace. The progress of the future is bound to bring South America more intimately into the orbit of intellectual and artistic cross-currents. In this significant and inevitable tendency, it can be said in all sincerity, lies the great promise of such a series as the *Cuadernos*. They make known effectively the essential dramatic developments of Argentina, and their sponsor, the Instituto Nacional de Estudios de Teatro, has shown in many ways its enterprise and ambition in behalf of world drama. Its work truly deserves to be better known among North American scholars.

LETTER TO THE EDITOR . . .

TO THE EDITOR:

There are several things I have been wanting to tell you. First, I want to thank you for the excellent magazine you are publishing for us teachers of Spanish. I am continually amazed at the wealth of material that appears in each issue. You have certainly succeeded in making HISPANIA an indispensable tool in the work of every Spanish teacher.

I should also like to tell you of our experience with a Spanish sound-track film entitled *En un Lugar de América*, distributed by the Office of the Co-ordinator of Inter-American Affairs. On previewing the film we found that the Spanish was quite clear, and my wife and I copied the sound, preparing a mimeographed script of the spoken commentary. This script was distributed to both first- and second-year classes before the showing of the film and was studied thoroughly. When these students were well familiarized with the script, the film was shown as a whole. Then it was run through sentence-by-sentence. The film is admirably adapted to this presentation, as there are musical intervals between every two or three sentences. Third- and fourth-year classes listened and saw the film first, and were questioned on it before they were given copies of the script.

I mention the above because I should like to offer a copy of this script to any of your readers who want one, and I would also like to know if there are other teachers with scripts for readily-available films.

The Office of Inter-American Affairs, of course, has available for loan purposes the scripts of some Spanish sound-films distributed in this country.

ERNEST E. STOWELL

Whitman College,
Walla Walla, Washington

"SHOP-TALK" . . .

LATIN AMERICA THROUGH DRAMA IN ENGLISH: A BIBLIOGRAPHY

WILLIS KNAPP JONES
Miami University, Oxford, Ohio

According to a Chinese proverb, a picture is worth ten thousand words. To get an accurate picture of our Latin American cousins, certainly a glimpse of them in action ought to be more impressive than reading articles about them. And what better way to show them in action than in plays?

Unfortunately, not many Latin American plays have been put into English, though the number is increasing daily. And so, to make up for the scarcity of authentic plays by natives, I am including original plays in English, some of which show more knowledge of customs than of language, but all of which provide a vivid and accurate picture of some phase or period of Latin American culture. I do not apologize for including some of my own works, both as translator and as original author. Since practically all of them were a labor of love which never brought me a penny—on only one do I receive a royalty—I can include them without embarrassment.

All these plays will repay the time taken to produce them, not only for the actor who for a time identifies himself with an inhabitant of the Other Americas but for the audiences who meet their neighbors more vividly than they could in the pages of even the best travel books.

Plays preceded by an asterisk are translations of plays by Latin Americans. The others are written originally in English. The number of male and female characters respectively is indicated in parentheses. (A plus-sign after the number of characters indicates that "extras" can be used.)

SUGGESTIONS FOR COSTUMING

Pan American Union, Division of Intellectual Cooperation, *Latin American Costumes* (March, 1944). Bibliography for sources of purchase of dolls and illustrations.

Pan American Day Bulletin, 8-10. Lists of illustrations in *Pan American Union Bulletin, National Geographic*, etc.

GENERAL PLAYS

Worrell, Edna M., *Good Neighbor Plays* (Franklin, Ohio: Eldridge Entertainment House, 1942). Contains:

"Amigos Siempre" (F 6). North American girl studying in Caracas wants "pen pals." Various girls visit her.

"Our Pan American Heroes" (M 9). Guide in Pan American Union tells of its significance. Various boys, representing different nations, tell of their heroes.

"Pageant of the Americas" (M and F 22). Descriptions of each country, which may be given in Spanish or English.

"Past and Future" (M 5 F 5). The White House, 1823. Monroe tells of his new Doctrine. A tableau forecasts the results of it.

"Student Fiestas" (any number). Pan American Day program suggestions.

Pan American Union Publications:

Tansey, J., and Montenegro, D., "A Tribute to Pan America." Radio program.

Fogt, Glenna, "Let's Be Friends." Thirty-minute play-pageant of Pan American nations.

Guerra, Emilio L., "Great Names in Latin American History." Fifteen to twenty-minute radio or high-school assembly skit.

Eppes, Janie May, "Pan American Day" (total 10). In *Normal Instructor*, April, 1939.

Fay, Henry B., "East is West." In *Assembly Plays for Special Days* (Evanston, Ill.: Row, Peterson and Company). Columbus Day play set in monastery at La Rábida, Spain.

Schmidtt, Gladys, "Fiesta for Juanita" (M 2 F 3). In *Scholastic*, March 12, 1938. High-school students talk over Latin American customs and good relations.

Jones, Willis K., "Hi Neighbor" (M 3 F 3) (Evanston, Ill.: Row, Peterson and Company, 1944). Two independent scenes: "I Learned It in the Movies" and "Customs for Latin American Customers." To teach better relations.

MEXICO OLD AND NEW

*"Los Tejanos" (M 6). Translated by Aurelio and J. Manuel Espinosa. In *New Mexico Quarterly Review* (Autumn, 1943), 299-308. One-act play about the Armijos Texas expedition of 1841.

*"Los Comanches." Translated by Aurelio and J. Manuel Espinosa. In *New Mexico Quarterly Review*, I (1931), 133-45. A play (525 lines) based on a decisive Spanish victory over the Comanche Indians.

*Chavero, Alfredo, "Xochitl." Excerpts from this three-act play in *Readings from Modern Mexican Authors* (Chicago: Open Road Publishing Company, 1904).

*Peón y Contreras, José, "Hasta el cielo." Excerpts from this three-act play in *Readings* etc. (See entry above.)

*Gamboa, José Joaquín, *El Caballero, la Muerte y el Diablo* (M 13 F 5 +). Translated by Theodore Apstein in unpublished University of Texas dissertation on Gamboa. A masterpiece of symbolic drama. Lovely Death and the gallant Devil compete for the Knight as unmotivated wars rage and bankers plot in "The Street of the Wall." Three acts.

*Gamboa, José Joaquín, "Cuento Viejo" (M 6 F 3). Translated by Willis K. Jones in *Short Plays from the Southern Americas*, Vol. II (Stanford University: Dramatists Alliance, 1944.) There's too much petting at the funeral for the corpse to endure.

*Issassi, T. F., "The Sentence of Death" (M 4). In *Twenty-Five Short Plays—International* (Appleton, 1925). Twin brothers, one turned by circumstances into a bandit, meet in a Mexican prison.

*Jiménez Rueda, Julio, "The Unforeseen" (M 3 F 10). Translated by Gino di Solanni. In *Poet Lore,* XXXV (1924), 1-24. A childless marriage turns out tragically when the husband's daughter is adopted by another woman. Three acts.

*Orozco, Efrén, *El mensajero del sol* (in English and Spanish). (Mexico: Secretaría de Gobernación, 1941.)

*Saavedra y Bessey, Rafael, M., "La Chinita" (M 4 F 2 +). Translated by Lillian Saunders. In *Poet Lore,* XXXVII (1926), 107-119. Two-scene panorama of Uruapan culture, a plaza background and festival spirit. Music and romance.

*Villaseñor Ángeles, Eduardo, "Café Chino" (M 4). Translated by H. S. Phillipps in *Mexican Life,* Vol. III (September, 1927). Tragedy in a Chinese restaurant.

*Anon., "Las Pasiones" (any number). Translated by Frances Toor. In *Mexican Folkways,* I (June-November, 1925). Pageant given during Easter week by citizens of Tzintzuntzan.

*Anon., "Los Tostones" (M 16 F 1 +). Translated by Frederick Starr. In *Journal of American Folklore,* XV (1902), 73-83. Symbolic play for St. James's Day, with Aztec background.

*Anon., "Los Pastores". Translated by M. R. Cole. In *Memoirs of American Folklore Society,* IX (1907), also separately, Houghton Mifflin, 1907; also translated by Mary R. Van Stone (Cleveland: Gates Press, 1933); also translated by Mai F. Hunter in unpublished M.A. thesis, Texas College of Arts and Industries.

*Anon., *Coloquios de los Pastores.* Translated by Aurora Lucero-White (Santa Fe, N.M.: Santa Fe Press, 1940).

*Anon., "Canto del Niño Perdido" (M 12 F 4 +). Translated by Mary R. Van Stone and E. R. Sims. In *Spur of the Cock,* XI (1933), 44-89. Three hundred-year-old *Penitentes* play performed during Lent.

"Mexican Christmas" (M 4 F 3 +). Written by Children of Grade 4C, Glassboro, N.J. In *School Arts Magazine* (December, 1936). Christmas scenes, market-place, procession, Christmas party.

Peterson, Agnes E., *La Posada* (M 5 F 1). (New York: Dramatist Play Service). Christmas play in a Mexican adobe house.

Apstein, Theodore, *Clouds in the Web* (M 7 F 7). (From the author, University of Texas). Coming of Prince Milan of the Balkans and his mistress to Pátzcuaro. Three-act play of local color.

Apstein, Theodore, *Los Conquistadores* (from the author). Three-act drama of the days of Cortés and Malinche.

Apstein, Theodore, *Making the Bear* (from the author). One-act satire on Latin American courting customs.

Apstein, Theodore, *Señorita Revolución* (M 3 F 5). (From the author). Fiery Miss Revolución, seventeen-year-old Mexican, enjoys setting suitors at swords' points in Pátzcuaro. One-act farce.

Apstein, Theodore, *The Señorita Said Sí* (M 3 F 4). (From the author). North American girl marries Mexican and faces a jealous former sweetheart and different customs. Three-act play.

Apstein, T., and Morris, *Mañana is Another Day* (M 8 F 8). (Samuel French, 1940). Rosario, of the Cuernavaca tourist hotel, finds an American girl

engaged to her Andrés, for whom she has waited ten years, but she finds another man and a new future. Amusing characters and authentic atmosphere. Three-act farce.

Larkin, M., *El Cristo* (M 4 F 2). (Samuel French).

Baer, Brother W., "Our Lady of Guadalupe" (M 10). In *Catholic School Journal* (November 1932). The Bishop's palace, Mexico, 1531.

Baker, Nina B., "Juarez the Just" (M 7 F 1 +). Reprinted from *Plays* (Boston, Mass). Scenes from the life of the Mexican hero, for children.

Jones, Willis K., *Tongue-Tied in Mexico* (M 5 F 2 +). (Franklin, Ohio: Eldridge Entertainment House,. 1944). An American school-boy goes to Mexico and wishes he had studied more Spanish. One act.

Keenan, Sophie G., "The Torn Cap" (M 2 F 2). In *Sixth Yearbook of Short Plays* (Evanston, Ill.: Row, Peterson and Company). Invasion of 1847; a señorita mends the torn cap of an American while her brother brings the Mexican cavalry.

Lee, Charlotte I., *Lady of the Market Place* (M 3 F 14 +). (Row, Peterson and Company, 1941). Market-place in Mexico, Christmas eve; opportunity for speaking choir.

Niggli, Josephina, *Mexican Folk Plays.* (University of North Carolina Press, 1938). Contains:

"Azteca" (M 2 F 6) 1912. In garden of great temple.

"Red Velvet Goat" (M 4 F 5 +); also in Koch, F. H., *American Folk Plays* (D. Appleton-Century Company, 1939).

"Soldadera" (M 2 F 6) 1914. Soldiers' camp: also in *Best One Act Plays of 1937* (Dodd, Mead and Company, 1938).

"Sunday Costs Five Pesos" (M 1 F 4).

"Tooth or Shave" (M 2 F 2). Comedy in small town.

Niggli, Josephina, "The Bull Ate Nutmeg" (M 4 F 1). In *Contemporary One Act Plays* (Charles Scribner's Sons, 1938).

Niggli, Josephina, "This is Villa" (M 6 F 1). In *Best One Act Plays of 1938* (Dodd, Mead and Company, 1939).

Price, Olive, "The House in the Wind" (M 2 F 2). In her *Plays of Far Places* (Baker, 1936).

Reach, James, *The Purple Torch* (M 2 F 1). (Samuel French).

Riggs, Lynn, "A World Elsewhere" (M 3 F 10). In *Best One Act Plays of 1939* (Dodd, Mead and Company, 1940).

Ritchey, Belle, and Mabel Johnson, "At the Sacred Well" (M 7 F 2 +). In *Third Year Book of Short Plays* (Row, Peterson and Company, 1935). The sacrifice of a girl at the Maya sacred well. Colorful, with happy ending.

Taft, Grace E., *Chimalman and Other Poems* (New York: Cameo Press, 1916). Contains:

"Chimalman" (M 3 F 3). Dialogue among the Aztecs.

"Tecpancaltzin" (M 5 F 2).

"Teoteuctli" (M 7 F 3). Drama in a small Aztec temple.

Verry, Rosamund, "Cockroaches and Cathedrals" (M 2 F 3). In *Still Another Book of Miniature Plays* (Baker, 1938). Two bachelor girls decide that travel in Mexico isn't the romantic adventure they anticipated, but they get their man.

Walsh, J. E., "Public Citizen Number First" (M 5 F 1). In *Folk Plays for Contests* (Chicago: Denison, 1940). Drama on the banks of the Río Grande.

Webb, Chase, *Frontier Night* (M 2 F 1). (Row, Peterson and Company). Cattle rustlers on the Río Grande and the tragedy of a Mexican sweetheart.

CUBA

*Gómez de Avellaneda, Gertrudis, *Baltasar* (M 10 F 2 +). Translated by W. Burbank (London: Stevens and Brown, and San Francisco: Robertson, 1914). Four-act dramatization of the Biblical story; also summarized with excerpts in *Poet Lore*, vol. XVII (Summer, 1906).

*Ramos, José Antonio, "Traidor" (M 7). Translated by Willis K. Jones. In *Short Plays of the Southern Americas*, vol. II (Stanford University: Dramatists Alliance, 1944). One-act tragedy of a divided household during the Cuban Revolution.

*Ramos, José Antonio, "When Love Dies" (M 4 F 5). Translated by Isaac Goldberg. In *Twenty-Five Short Plays—International* (Appleton, 1925). A couple discusses why love has chilled after a year of marriage.

COLOMBIA

*Vargas Tejada, Luis, "Las Convulsiones" (M 3 F 3). Translated by W. E. Bailey. In *Plays of the Southern Americas*, vol. I (Stanford University: Dramatists Alliance, 1943). A famous play in one act. Crispina gets convulsions when not allowed her own way. They bring a suitor disguised as a doctor.

*Zalamea, Jorge, "El Hostal de Belén" (M 7 F 3 +). Translated by Willis K. Jones. In *Plays of the Southern Americas*, vol. II (Stanford University: Dramatists Alliance, 1944). Tender version of the Christmas story in Bethlehem. One act.

Ullman, Samuel, "The Youth Bolívar" (M 3 F 2). Reprinted from *Plays* (Boston, Mass.). Even as a youth, Bolívar hated the Spaniards.

Reines, Bernard, "Simón Bolívar, Liberator." In *Plays*, vol. I, no. 2 (October, 1941). Scenes in Bolívar's life, including the decision on Hills of Rome.

ECUADOR

*Rendón, Victor, "Billete de Lotería" (M 2 F 4). Translated by Willis K. Jones. In *Short Plays of the Southern Americas*, vol. II (Stanford University: Dramatists Alliance, 1944). Girls in a nun's school buy a lottery ticket to get money to celebrate the Mother Superior's birthday.

Schoenfield, Bernard D., *José San Martín, South American Hero* (M 15 F 3). Scenes in the life of San Martín, including his sacrifice at Guayaquil. Radio script reprinted from *Plays* (Boston, Mass.).

BOLIVIA

*More, Federico, "Interlude" (M 1 F 1). Translated by Audrey Alden. In *Fifty Contemporary One-Act Plays* (Appleton, 1925). A poet and a Marquise discuss the love they might have enjoyed.

Jones, Willis K., *Storm Before Sunset* (M 4 F 3). (Row Peterson and Com-

pany, 1931). Orchid-hunters face an Indian uprising. "Contest Play" of tragedy and self sacrifice.

Price, Olive, "Achachila" (M 3 F 1 +). In her *Plays of Far Places* (Baker, 1936). A prison cell in La Paz.

PERU

*Segura, Manuel Ascensio, "El Sargento Canuto" (M 8 F 2). Translated by Willis K. Jones. In *Short Plays of the Southern Americas,* vol. II (Stanford University: Dramatists Alliance, 1944). Farce of a swashbuckling sergeant who thinks he can marry the daughter of a Peruvian bull-fight enthusiast; but she had her own ideas.

*Anon., "Ollantay" (M 6 F 3 +). Translated by Clements R. Markham (London, 1871); also in *Incas of Peru* (Dutton, 1910); summary and excerpts translated by L. E. Elliot in *Pan American Magazine,* XXXIII (1921), 281 ff.: excerpts translated by E. C. Hills, in his *Hispanic Studies.* Drama of Inca days.

*Rojas, Ricardo, "Ollantay" (M 11 F 8 +). Excerpts in *Bulletin of Pan American Union* (March, 1940) and in *Theatre Arts,* XXIV (April, 1940). An Argentine four-act poetic tragedy of the ambitions of the legendary Titan of the Andes to marry the Inca's daughter.

Jones, Willis K., "Spiced Wine" (M 1 F 2). In *Poet Lore,* XLVI (Spring, 1925), 84-95; also in *Yearbook of Short Plays* (Row, Peterson and Company, 1931); also in *Plays of the Dons* (Dallas, Texas: Tardy Publishing Company, 1934). One-act play of mysterious woman planning revenge on a sixteenth-century Viceroy of Peru.

Pohl, F. J., "Gold of the Sun God" (M 10). In his *When Things Were New* (Brooklyn: F. J. Pohl, 1925). Setting, a plateau in Peru, 1536.

CHILE

*Acevedo Hernández, Antonio, "Cabrerita" (M 5 F 3). Translated by W. E. Bailey. In *Short Plays of the Southern Americas,* Vol. I (Stanford University: Dramatists Alliance, 1943). Cabrerita, fallen on evil days, indebted to the innkeeper, once his valet, finds a girl in the tavern who has faith in him.

*Barrios, Eduardo, "Por el decoro" (M 7). Translated by Willis K. Jones. In *Short Plays,* etc., Vol. II. (See above.) The government office has personal relations employees to get salary raises, but all must look aboveboard.

*Barrios, Eduardo, "Papá y Mamá" (M 1 F 2 and baby). Translated by Willis K. Jones. In *Poet Lore,* XXXIII (Summer, 1922). Two children, playing "grown-ups," reproduce a parental quarrel.

*Marín, Juan, *Orestes y yo.* Translated by R. P. Butrick (*Japan: Asia: America,* 1940).

*Moock, Armando, "Las amigas de don Juan" (M 5 F 4). Translated by Willis K. Jones. In *Poet Lore,* vol. XLVI (Spring, 1940), 43-75. One act farce about a Chilean lawyer and his woman trouble.

*Moock, Armando, "Cancionero del Niño Jesús" (M 3 F 2 +). Translated by Willis K. Jones. In *Poet Lore,* XLV (Winter, 1939), 23-43. Christmas play, in which the season brings humorous home-town friends and a marriage to an unwed mother.

Brainard, Eleanor H., *Christ of the Andes* (Pan American Union). Fifteen-minute play for sixth-grade children.

ARGENTINA

*Bayón Herrera, Luis, "Santos Vega" (M 16 F 5 +). Translated by J. S. Fassett. In *Three Plays of the Argentine* (Duffield, 1920). Santos Vega, great Argentine *payador* (minstrel), wins all poetry contests until he is defeated by the Devil in disguise, and dies brokenhearted. Gay fiesta scene included.

*Darthes and Damel, *Hermana Josefina* (M 7 F 4). Translated by María Hurtado Delgado, at University of Wisconsin. Woman, unable to make a living as a doctor in Buenos Aires, becomes a quack doctor in the provinces.

*Eichelbaum, Samuel, *Pájaro de barro*. Translated by Theodore Apstein (University of Texas). Three-act modern play. The odyssey of a creole servant-girl.

*Gutiérrez, Eduardo, and Podestá, José, "Juan Moreira" (M 10 F 1 +). Translated by Willis K. Jones and Carlos Escudero. To appear in *Poet Lore*, 1945. The *gaucho* play which started the modern Argentine theatre.

*Herrero Ducloux, Enrique, "The Straight Line." Translated (anon.). In *Inter-American*, IV (1920), 57-68. One-act play.

*Leguizamón, Martiniano, "Calandria" (M 15 F 3 +). Translated by Orosi. In *Hispanic Notes and Monographs*, 1932. Three acts and ten scenes in the life of a *gaucho* wanted by the police. Contains fiestas, dances, and songs.

*Manco, Silverio, "Juan Moreira" (M 7 F 1 +). Translated by J. S. Fassett. In *Three Plays of the Argentine* (Duffield, 1920). Two-act rewritten version of the original *gaucho* story (cf. Gutiérrez).

*Méndez Calzada, Enrique, "Criminales" (M 5 F 3). Translated (anon.). In *Inter American*, VII (1923), 115-125. Dr. Ribero kills himself because of his children's complaints that he can't give them all they want. One act.

*Pacheco, Carlos, "La Mazorca" (M 14 F 7 +). Translated by Willis K. Jones. Scheduled for *Poet Lore*, 1945. One-act drama of the secret police of Rosas, Argentine dictator.

*Payró, Roberto, "Canción trágica" (M 3 F 3 +). Translated by Willis K. Jones and Carlos Escudero. In *Poet Lore*, 50 (1943). Melodrama about Rosas, One act.

*Pérez Petit, Victor, "Claro de Luna" (M 4 F 2). Translated by Willis K. Jones and Carlos Escudero. In *Poet Lore*, 49 (1943). Uruguayan one-act play of the way the *Moonlight Sonata* unites a father and mother.

*Pico, Pedro E., "No hay burlas con el Amor" (M 7 F 2 +). Translated by Willis K. Jones and Carlos Escudero. In *Poet Lore*, 49 (Summer, 1943). One-act farce about immigrants in Buenos Aires.

*Pico, Pedro, "Del mismo barro" (M 7 F 4). Translated by Willis K. Jones. In *Short Plays of the Southern Americas*, vol. II (Stanford University: Dramatists Alliance, 1944). A dweller in the dumps of Buenos Aires finds love amid drab surroundings.

*Sánchez, Florencio, "Cédulas de San Juan" (M 6 F 6). Translated by Willis

K. Jones. In *Short Plays*, etc., vol. II. An Argentine gaucho celebrates his Saint's Bay, and young lovers have rivals and festivities.

*Sánchez, Florencio, "La Gringa" (M 14, F 5 +). Translated by Alfred Coester. In *Short Plays, etc.*, vol. I. Native-born son of unambitious *gaucho* loves daughter of hard-working Italian immigrant. Three acts.

*Sánchez Gardel, Julio, "La Montaña de Brujas" (M 8 F 3). Translated by J. S. Fassett. In *Three Plays of the Argentine* (Duffield, 1920). Three-act tragedy of supposed infidelity, revenge, and witchcraft in the uplands.

Apstein, Theodore, *Choice of Weapons* (M 9 F 5). (From the author, at University of Texas). Argentina from the overthrow of Castillo to the futile break with the Axis. Capt. Mayen is spokesman for the military and others give the democratic viewpoint. Three acts of good local color.

BRAZIL

Martens, Anne Coulter, *The Girl from Brazil* (F 7). (Chicago: Dramatic Publishing Company, 1942). One-act mixup when a Brazilian, made-up to fit the conception the family has of "natives," arrives.

*Alencar, José Mariano de, "O Jesuita" (M 9 F 2). Translated by E. R. de Britto. In *Poet Lore*, XXX (1919), 475-547. Plotting of the Vicar General of the Jesuits in 1759 for the freedom of Brazil, ending by the dissolving of the order in Brazil.

IMAGINARY OR GENERALIZED

Latham, Jean Lee, *Señor Freedom* (M 2 F 3). (Row, Peterson and Company, 1941). A bird and a tyrant's daughter help to overthrow dictatorship. One act.

Mers, Harold, *Guns Against the Snow* (M 3 F 1 +). (Chicago: Dramatic Publishing Company, 1942). One-act play of a miracle that saves the Panama Canal and shows dictator the power of the Armies of Heaven.

"A POOR STUDENT"—BUT A GOOD EXAMPLE

On my return, I struggled for an hour over a radio talk which I am going to give in Spanish. When I heard of Mr. Wallace landing in Siberia and giving a speech in Russian, I felt that I am a poor student to have accomplished so little with my Spanish.—ELEANOR ROOSEVELT, in *My Day*, syndicated newspaper column, June 7, 1944.

I HEARD IT IN MEXICO

JUNE ADAMS
University of California, Berkeley, California

Yes, Mexico has a lot of local color, and if you're language conscious, you find yourself hearing it, as well as seeing it, everywhere. These common expressions and tangy *modismos* are not recorded in any academic work, but you'll find them on the lips of the people of Mexico, maybe not at a formal tea nor at a faculty meeting of the *Universidad Nacional*, but surely in one of those breathtaking buses or at *Bellas Artes*, or behind the doors of a private home. You might even want to tuck them away in your "picturesque speech and patter" department (well, some of them, at least) for your next jaunt to Mexico.

Mexicans have one expression that fits every occasion, answers every emergency. In short, it might be classified as the most perfect cliché of today's Mexico. When the children won't eat their carrots, Mama says, *"Ándale, pues"*; when the car ahead stalls, from the *libre* behind comes a lusty *Ándale, pues*; or even to say goodbye, it's a handshake and an *Ándale, pues.*

If a Mexican wants to hem and haw, to grasp for a word, or to fill in an awkward gap of his mental machine, he simply looks blank or thoughtful and says, *"Éste . . . éste."* For example, a well-furred and bejeweled *señora* waiting at a counter in High Life (one of the better department stores, pronounced in Spanish *ije life*) is approached by the clerk with *"¿Qué se le ofrece?"* Searching desperately to remind herself of what she wants by spotting it in the showcase, our *señora* utters an absent-minded *éste* and quickly fills it out with *"Unas medias de seda, por favor."* The "éste" habit is both convenient and convincing for foreigners, especially, when one is searching for one of those words which, though prominent in the reading vocabulary, are unfamiliar to the tongue. As for its being convincing, what Latin American can help but be impressed by a foreigner who can even hesitate in Spanish?

Striking to the newcomer is the Mexican habit of addressing young and old, male and female, with the more or less colloquial *hombre.* One seven-year-old may be heard screaming to another, *"¡No lo tengo, hombre!"* Though I am obviously of the fairer sex, a *mexicano* once initiated me to the flexibility of the word *hombre* by stating with all good intentions, *"Pues, no hay cuidado, hombre,"* to which I energetically retorted, *"¿Cómo que no hay cuidado, mujer!"*

"¡Qué plancha!", meaning *"¡Qué chasco!"*, is another common Mexicanism. The verb *planchar* is similarly used in such expressions as *"Me dejó planchado,"* with the connotation of *"Me dejó plantado o esperando."* Since this verb's normal meaning is "to iron" or "to press," it sometimes lends itself to a play on words. One man, apologizing for wearing a navy-blue suit instead of a black one, confessed, *"Dejé mi traje negro en una tintorería para que me lo plancharan."* Then he quipped, *"Pero me dejaron planchado."*

A picturesque little expression for us who are fond of that feminine

sport and *pasatiempo,* talking, is one which I heard a Mexican friend use on disengaging herself from a conversation: *"Ya me voy con mi música a otra parte."*

Entre azul y buenas noches is one of those sayings which almost speak for themselves. I once asked the *señora* with whom I lived, *"¡Qué tal fué la película?"* When she expressed her opinion by labelling the picture *entre azul y buenas noches,* I knew just what she meant. To affirm my conviction, I asked for an explanation, which I got in the form of a twisting motion of her right hand and an *"Así así. Ni una cosa ni otra."*

It is significant to note that in Mexico what we call "Dutch treat" is referred to as *a la americana.* No doubt, the American summer-school girls are indirectly responsible for the introduction of this phrase.

Not the least bit inviting to our Mexican *señora* was our proposed hike over a rough mountain trail in the *Desierto de los leones.* At our insistence, however, she gallantly started forth, all two hundred pounds of her. The going was good until we reached a mountain creek about five feet in width with two precarious-looking stones in the middle. The others jumped nimbly from bank to stones to bank again. I ushered the *señora* right up to the threshold, so that she might have a commanding view of the situation. Looking at her face, I could read in her expression what she was thinking at that moment, but I could never have expressed her misgivings as aptly as she did: *"Aquí es donde el puerco tuerce el rabo."*

The exclamatory *¡qué!* is put to good use in Mexico. With some people it is almost a mania, especially when used before proper names. One Mexican friend was forever dubbing everyone *¡qué!* If her mother, a woman of an extraordinary sense of humor, said some witticism, my friend would laugh uproariously and exclaim, *"¡Qué mi mamá!"* If her cousins teased her, it was always *¡Qué María!* or *¡Qué Miguel!* Once I had just introduced her to an American friend of mine and ten minutes later she was saying, *"¡Qué señorita Betty!"*

One might never expect Mexico to have a saying equivalent to our "Age before beauty," but I heard a Spanish version in a restaurant one day. Two ladies, escorted by a gentleman, arose to leave. The gentleman hastened toward the door to open it for them, at which one of the ladies, obviously the elder, stepped aside for the other to pass first, explaining her gesture with *"Las canas primero."* To my surprise, the one who had been called *las canas* just laughed and returned the stab by saying, *"Pasa tú."*

It is convenient to remember that in Mexico a person from the state of Monterrey has the same reputation as the Scotch have with us. Hence, if a Mexican should look understandingly at you, rub his elbow to indicate that the person under consideration is *muy codo* (very stingy), and say, *"Es de Monterrey,"* you can look understandingly back at him.

One sad morning we were making ready to leave on an all-day excursion, when it struck me that we had forgotten to tell our *señora* that we would not be home for dinner. Some were for just sneaking away, but with my foolhardy sense of right I came to the rescue by volunteering to go and make the explanations. *Cargada de razones,* I approached the *señora* to deliver our ill-fated message. I started out by admitting that we had just forgotten. With a twinkle in her eye, she retorted, *"Tienes cabeza de chorlito."* ("You are ab-

sent-minded.") Undaunted by this incoherent passage but sensing the inadequacy of my excuse, I went on to fabricate something more elaborate. As I have since learned there is always a *refrán* to make every action valid or invalid. The one applied to me this time was *"Pretextos halla la muerte para llevar a los vivos."* With that, *me dí por vencida.*

I might end by sharing an anecdote that proves that in Mexico one hears almost anything and everything in the way of linguistic idiosyncrasies. Rather late one evening we were indulging in an after-the-movie snack at one of the less-elegant restaurants in the capital. My fascination for people always keeps me concentrating on the whole scene in a café, much to the dismay of my dining partners. On this particular occasion, I spotted a white-bearded gentleman with an aristocratic mien approaching the table next to ours. Placing his briefcase on a chair, he waved his arm imperiously and boomed out, *"Una esclava que limpie la mesa."*

SPANISH TEACHERS AND THE INTER-AMERICAN WORKSHOP

KARL E. SHEDD
Mary Baldwin College, Staunton, Virginia

Spanish teachers as a group have failed to grasp an opportunity which has been within easy reach, an opportunity to learn how to enrich their courses with materials which will arouse enthusiasm in their pupils for concentration on the study of the Spanish language, for Spanish teachers generally have been absent in the work of the Inter-American Workshops. These Workshops are sponsored jointly by various university and college summer sessions, the Office of the Coordinator of Inter-American Affairs, and the Division of Inter-American Educational Relations of the United States Office of Education throughout our country. Perhaps the reason for this failure is the ignorance of the existence of the Workshops, in spite of the fact that they have been announced from time to time in HISPANIA, *The Modern Language Journal, Education for Victory, School and Society,* and other publications. Perhaps it is because Spanish teachers have thought that the Workshops were primarily for those not already acquainted with Latin America. Perhaps it is because some feel there is little more to be learned about our neighbors to the South. Whatever the reason, the Spanish teachers have failed to take the important part they should in such a necessary program.

In order that these reasons may not again be valid, if they ever were, let me state that a year ago some twenty-five Workshops, and this past summer thirty-one, were held in such widely separated parts of the country as Massachusetts, New York, North Carolina, Tennessee, West Virginia, Kentucky, Missouri, Kansas, Wisconsin, Colorado, Wyoming, California, New Mexico, and Texas, thus making them accessible to almost any teacher who might be interested. Furthermore, the plan is to operate these Workshops again next summer. We hope that many more of our colleagues will attend. It is not too early to plan such an activity as a part of next summer's work.

What is an Inter-American Workshop, what is its program and what its organization? The Office of the Coordinator of Inter-American Affairs has

certain sums granted it for spreading the knowledge of our neighbors in our own country. It cooperates with various universities and colleges in planning the general program with them, granting limited amounts to assist in starting the program in their summer sessions. It also provides through its own personnel and that of the Division of Inter-American Educational Relations of the United States Office of Education for consultants, specialists in Latin American affairs, who visit the Workshops for periods of time varying from one day to one week, as lecturers on subjects dealing with the other American Republics and as advisers for the individual members of the Workshops in their problems and projects. These two governmental agencies also provide the Workshops with literature, films, and exhibits as material aids in the plans. The university or college arranges for the director and faculty, who may come from several departments, to serve as instructors, lecturers, and advisers in the different fields of interest. Each university arranges schedules, living quarters, fees, and credits to be granted for the work. Credit is given in such fields as language, literature, history, economics, sociology, geography, and education. Thus the Workshop reaches many students in allied fields.

The members of a Workshop are largely teachers in the elementary and secondary schools who, because of their personal interest in Inter-American problems, wish to encourage the student in his study. The group is usually divided into committees for the planning of the work, each member having his place. Then the members choose the project upon which they wish to work, and all work together in the development of the varied projects. Lectures and discussions are held, films are shown, art exhibits are visited, entertainments are planned and presented, all with the background and atmosphere of Latin America. In some of the Workshops members follow intensive courses in various subjects connected with their work. The end of the term finds the projects completed and prepared for submission to the faculty, which includes them in the report prepared for the Office of the Coordinator and the Office of Education. The result is that the individual member is imbued with the spirit of the Workshop, and always comes away with the feeling of something accomplished, a finer understanding of Latin America, and an enthusiasm to carry on in the process of increasing the knowledge of our southern neighbors among the students.

How much more valuable a course in the language of a country becomes when the teacher is thoroughly grounded in the life and problems of the country in question! How much greater interest is aroused in the student when he realizes that he is not only learning the language, but also the life, the interests, the hopes, the opportunities to be found in the country whose language he is studying! The teacher may find all of these in the Inter-American Workshop.

What a pleasure it is to work on your problems with a group of fellow-workers whose interests are similar, whose problems are the same, and who many times may have suggestions to offer which will assist you in solving some of these difficulties! These are the people you find in an Inter-American Workshop. What a joy it is to be of assistance to a fellow-teacher! You can do that in a Workshop. What a contribution you can make by producing a plan of work which others may use to bring about a clearer understanding among nations and peoples! This, too, is often accomplished at the Inter-

American Workshop. There is no end to the good done and received there. One cannot measure the values received. Why not have a part in it?

After visiting a number of the Inter-American Workshops the past summer, I am convinced that no better way exists to further the truly Good Neighbor Policy, and I am further convinced that any teacher of Spanish participating in this program will return to his school work far more enthusiastic, far better fitted than ever before for his task of interesting the student in a field of study which is certain to become more and more important in his life. I am sure that the Spanish teacher will discover in the Inter-American Workshop program a new interest in Spanish which will be reflected in his teaching. I cannot urge too strongly a greater participation in this program for all of us who have a love for Spanish and should have a love for Latin America. We have a duty to perform for our students, the duty of preparing ourselves as best we can, in order to prepare them for the days ahead. The other American Republics will occupy a far more important place in world affairs than they have in the past. In order that our students may be better prepared to meet the new situations and problems they must face, we must first know the facts. These we can study at an Inter-American Workshop.

"I HAVE AN INSPIRATION"

In recent years we have heard that discipline, the discipline that forced sustained attention to a task which lacked immediate interest, was evil. It might produce all sorts of complexes and spoil the happy disposition of the child. The little daughter of a friend of mine learned how to get out of tedious arithmetic in her public school. "Daddy," she reported, "when we have arithmetic, if we hold up our hands and say, 'I have an inspiration,' the teacher lets us go draw pictures." Her father thought that explained why she used up a lot of colored crayon but had not learned to add and subtract. Another child found a way to excuse her tantrums by telling her mother, in a jargon picked up at school, that she need not behave properly because "she wasn't adjusted yet."—LOUIS B. WRIGHT, in "Humanistic Education and the Democratic State," *American Association of University Professors Bulletin*, 30: 65 (February, 1944).

PITFALLS IN SPANISH-PORTUGUESE HOMONYMS AND COGNATES

SEYMOUR RESNICK
New York University, New York City

While it cannot be denied that a knowledge of Spanish is an invaluable aid in the acquisition of Portuguese, it is likewise true that a previous knowledge of Spanish presents certain pitfalls to the student of Portuguese. The similarity between the vocabularies of the two languages is both an asset and a liability. The beginning student will find that in numerous instances he can translate new Portuguese words by recalling their meaning in Spanish. Similarly, in translating into Portuguese, the Spanish word is often a good guess when in doubt about the Portuguese. Frequently, however, Spanish-Portuguese homonyms have quite different meanings. In some cases the Portuguese cognates differ somewhat in spelling and pronunciation. There are also instances in which the Portuguese words bear no resemblance to their Spanish equivalents.

The following lists, composed of common words, illustrate the errors that may arise.

LIST I

(The same word has a different meaning in Spanish and Portuguese.)

	In Spanish	*In Portuguese*
a	to	the (f.); to
acordar	to agree	to awaken; agree
andar	to walk	floor, storey; to walk
apenas	hardly	only
até	I tied	until
borracha	drunk (f.)	rubber
brincar	to jump	to play
cedo	I yield	early; I yield
da	he gives	of the (f.); he gives
doce	twelve	sweet
donde	where	from where
dos	two	of the (m. pl.)
enfadar	to anger	to bore, tire
faz	face	he does
fechar	to date	to close
largo	long	wide
mala	ill, bad (f.)	trunk (*cf.* Spanish *maleta*)
mano	hand	brother (colloq.)
no	no, not	in the, on the (m.)
o	or	the (m.)
pelo	hair	by the (m.); hair
pena	grief	pen, feather; grief
procurar	to try	to look for; try
saque	turn at bat (sports)	draft (comm.)

	Spanish	*Portuguese*
todavia	still	nevertheless
toro	bull	trunk of tree
venta	sale	nostril (*cf.* Spanish *ventana*)

LIST II

(Spanish-Portuguese cognates, differing in spelling and pronunciation.)

English	*Spanish*	*Portuguese*
age	edad	idade
amiable	amable	amável
article	artículo	artigo
bad	malo	mau
blind	ciego	cêgo
box	caja	caixa
call	llamar	chamar
color	color	côr
do	hacer	fazer
earn	ganar	ganhar
error	error	êrro
father	padre	pai
man	hombre	homem
moon	luna	lua
mother	madre	mãe
person	persona	pessoa
son	hijo	filho
speak	hablar	falar
summer	verano	verão
white	blanco	branco

LIST III

(Words showing no resemblance in Spanish and Portuguese. In some instances, cognates of the Spanish words exist in Portuguese, but they are not the usual words.)

English	*Spanish*	*Portuguese*
blond	rubio	loiro
bottle	botella	garrafa
cup	taza	chávena
dinner	comida	jantar (*cf.* Old Spanish *yantar*)
forget	olvidar	esquecer
fork	tenedor	garfo
glove	guante	luva
hat	sombrero	chapéu
knee	rodilla	joelho
knife	cuchillo	faca
lie down	acostarse	deitar-se
look	mirar	olhar
pocket	bolsillo	algibeira

English	*Spanish*	*Portuguese*
rascal	pícaro	garoto
remember	acordarse	lembrar-se
sick	enfermo	doente (*cf.* Spanish *doliente*)
suit	traje	fato, terno
street	calle	rua
tip	propina	gorgeta
window	ventana	janela

In order to avoid the errors that may arise through confusion of Spanish and Portuguese, one need not go to the extreme of "forgetting Spanish when learning Portuguese." On the contrary, a knowledge of Spanish can simplify the study of Portuguese a great deal. Nevertheless, one should be wary of using Spanish words and constructions in Portuguese without first having checked them. Think of the Spanish equivalent for new words and forms as they come up in Portuguese, and make a note of differences when they occur.

"FULL KNOWLEDGE CANNOT BE REACHED WITHOUT DRAWING ON SUPPLIES FROM OTHER LANDS"

. . . The true student is a citizen of the world, the allegiance of whose soul, at any rate, is too precious to be restricted to a single country. The great minds, the great works, transcend all limitations of time, of language, and of race, and the scholar can never feel initiated into the company of the elect until he can approach all of life's problems from the cosmopolitan standpoint. I care not in what subject he may work, the full knowledge cannot be reached without drawing on supplies from lands other than his own. . . . There must be no discrimination by the loyal student, who should willingly draw from any and every source with an open mind and a stern resolve to render unto all their dues. I care not on what stream of knowledge he may embark, (he should) follow up its course, and the rivulets that feed it flow from many lands. If the work is to be effective he must keep in touch with scholars in other countries. How often has it happened that years of precious time have been given to a problem already solved or shown to be insoluble, because of the ignorance of what had been done elsewhere! And it is not only book-knowledge of men that is needed. The student will, if possible, see the men in other lands. Travel not only widens the vision and gives certainties in place of vague surmises, but the personal contact with foreign workers enables him to appreciate better the failings or successes in his own line of work, perhaps to look with more charitable eyes on the work of some brother whose limitations and opportunities have been more restricted than his own. Or, in contact with a master-mind, he may take fire, and the glow of the enthusiasm may be the inspiration of his life.—SIR WILLIAM OSLER, in "The Student Life," in *Modern Essays*, selected by Christopher Morley, New York: Harcourt, Brace and Company, 1921, pp. 134-136.

QUESTIONS AND ANSWERS . . . Conducted by

E. H. HESPELT and ROBERT H. WILLIAMS*

TO THE EDITORS:

We are looking for a map of Spain which will give us a picture of that country divided into provinces. None of the map companies have anything to offer in this line, but we feel there must be some place in the United States where suitable maps of Spain may be purchased. Can you give me any information on this subject? There must be other Spanish teachers asking the same question.

Dayton, Ohio S. B. M.

An excellent map of Spain and Portugal, showing the provinces, is *Philips' Authentic Imperial Maps for Tourists and Travellers: Spain and Portugal.* It can be obtained from C. S. Hammond and Company, 1 East Forty-third Street, New York, N.Y. It is a pocket folding map measuring 21 x 25 inches (4 x 7½ inches when folded). Its price is: plain—$1.00; mounted on linen and with covers—$2.00.

E. H. H.

TO THE EDITORS:

Do you know of any high schools in Texas (or elsewhere) which publish a Spanish paper? Has the matter ever been discussed in HISPANIA as it was in the November *Classical Journal* for Latin?

Evansville, Indiana H. P.

As far as I can learn, the schools of Texas have rather few periodicals of any kind, but a few run a regular column for the Spanish pupils. Perhaps you have seen the November (1944) issue of the *Modern Language Journal,* which contains an article on "Foreign Language Student Publications." In it are cited many of the papers issued in New York schools.

I have gone through the index of HISPANIA and found articles dealing with the subject in the numbers for October, 1936 and December, 1937. I do not know of a comprehensive list of student publications in Spanish, but I have noted the following discussions of them: *Modern Language Forum,* February, 1937, pp. 52-55; *American Childhood,* January, 1933.

Also there is an unpublished M. A. thesis (University of Colorado, 1934) by Vera Park, "The Spanish Periodical in the Classroom." It is not clear from

* Please address material for this department to Professor E. H. Hespelt, Washington Square College, New York University, New York, New York, or Professor Robert H. Williams, University of Texas, Austin, Texas.

the title whether this deals with periodicals *by* the students, but you can probably arrange to borrow the thesis on inter-library loan for examination. You might well look up *High Points* for November and December, 1938, too.

R. H. W.

TO THE EDITORS:

Could you tell me where I might be able to obtain a copy of an English grammar text which is used in the schools of Mexico to teach the Mexicans English? I do not have any particular text in mind, but would simply like one so that my Spanish students might observe how English is taught in a foreign country.

Battle Creek, Michigan L. B. M.

I believe that the following would answer your purpose very satisfactorily: *Inglés elemental,* by Elena Picazo de Murray and Paul V. Murray, American School Foundation, México, D. F. There are three volumes in this series, graded in difficulty. Volume I (for beginners) costs 70 cents; Volume II (intermediate) costs $1.00; and Volume III (more advanced), $1.75. One or more of the volumes may be ordered from Franz C. Feger, 70 Fifth Avenue, New York 11, N.Y.

E. H. H.

TO THE EDITORS:

Some years ago in a Spanish textbook I read a story about "Don Onderstén." I have tried to find the story again, but have not succeeded. Can you tell me where to look for it?

Richmond, Virginia D. G.

The story to which you refer is an old one. It has become part of the folklore of western Europe. A version with the title "Kannit Verstahn" appears among the writings of the German humorist, Johann Peter Hebel (1760-1826). Other versions appear in several American textbooks. "El señor Nichtverstehen" (ascribed to Valera) is found in E. A. Harrison's *An Intermediate Spanish Reader* (Ginn, 1917). An adaptation of the German version also appears in Weisinger's *Cuentos alegres* (Winston, 1927), where it is entitled "Un francés en Amsterdam." Another telling of it was included in Wofsy's *Lectura y conversación para principiantes* (Century, 1929) as "Don Anistendu." Probably the version which you have in mind is the one in Hills and Cano's *Cuentos y leyendas* (Heath, 1922) called "Los andaluces en Nueva York."

R. H. W.
E. H. H.

TO THE EDITORS:

I should like to know the origin of the word *pascuas* as it is used relating to Christmas in Spanish-speaking countries. Since it has to do with the Passover, it seems an appropriate term for Easter, which occurs at the time of the year

of the Jewish Passover. But how did it become attached to Christmas, to Epiphany, and even to Pentecost?

Albion, Nebraska D. G. P.

The word *pascua* comes, as you suggest, from the Hebrew *pesakh*, meaning "Passover." It was first taken over by the Christian Church with the meaning of "Easter," symbolizing Christ's passing over from death to life. Its meaning was then extended to include the other high festivals of the Church: Christmas, Epiphany, and Pentecost. The term *pascua* itself was felt to mean only "high festival." Thus Easter became *Pascua de Resurrección, de Flores,* or *Florida;* Christmas, *Pascua de Navidad;* Epiphany, *Pascua de Reyes;* and Pentecost, *Pascua de Espíritu Santo.* In the plural *pascuas* usually refers to the Christmas holiday season. Since this period begins and ends with a *pascua* (*Pascua de Navidad* and *Pascua de Reyes*) the whole period has come to be called *pascuas.* Colloquially, any feast of the Church lasting for three days may be called *pascuas.*

E. H. H.

TO THE EDITORS:

I am translating letters from firms that deal with Spanish American companies and should like to have a good technical dictionary. I am acquainted with Ponce de León's *Technological Dictionary* but thought you might know of something even better.

Cincinnati, Ohio B. A. W.

The best suggestion which I can make is that you send to the New York Public Library, Fifth Avenue at Forty-second Street, New York, for a copy of their recent publication: *Scientific and Technical Dictionaries of the Spanish and English Languages,* compiled by José Sánchez and Samuel Baig, and edited by Karl Brown, 1944. Price, 25 cents. This list contains 225 titles of dictionaries, from the most general to the most specific, arranged according to the fields with which they deal—"Foundry Practice," "Jewelry Trade," "Machinery," etc.—and a few comments on their relative extent and value.

E. H. H.

TO THE EDITORS:

I am writing a master's thesis on a comparative evaluation of six two-year basal textbooks for the teaching of Spanish in high school. I have the following sets:

El Camino Real, Jarrett and McManus
Quinito en España (and *en América*), Wilkins
Primer and *Segundo Curso de Español,* Pittaro and Green
El Mundo Español, Casís, Switzer and Harrison
Primeros and *Segundos Pasos de Español,* Wilkins (I prefer not to use this, as it is by the same author as the *Quinito* series).

Could you suggest one or two other sets which are commonly used or of recent publication?

Ray, Arizona MRS. G. K.

Offhand I can think of at least three interesting texts that deserve consideration in your study:

Friedman-Arjona-Carvajal, *Spanish Book One* and *Book Two* (Language, Literature and Life Series), Scott, Foresman and Company, Chicago, 1936.

Kercheville and Randolf, *Living Spanish* (Books I and II), Banks Upshaw and Company, Dallas, 1937, 1939.

Torres, Weisinger, and King, *Essentials of Spanish* (2 Vols.), Doubleday, Doran and Company, New York, 1936.

For other titles I refer you to Arjona's *Bibliography of Spanish Textbooks*, Edwards Brothers, Ann Arbor, Michigan, 1939. More recent publications will be found in the list of "Books Received" and in the advertisements in HISPANIA.

R. H. W.

TO THE EDITORS:

Would you be good enough to explain, with examples, the exact difference between the verbs *creer* and *pensar*?

Brooklyn, New York T. R.

The dictionary of the Royal Spanish Academy defines *creer* and *pensar* as follows:

creer: (1) tener por cierta una cosa que el entendimiento no alcanza o que no está comprobada o demostrada; (2) dar firme asenso a las verdades reveladas por Dios y propuestas por la Iglesia; (3) pensar, juzgar, sospechar una cosa o estar persuadido de ella; (4) tener una cosa por verosímil o probable.

pensar: (1) imaginar, considerar o discurrir; (2) reflexionar, examinar con cuidado una cosa para formar dictamen; (3) intentar o formar ánimo de hacer una cosa.

From these definitions it is evident that *creer* is correctly used to express an intellectual attitude, the acceptance of something as true. Depending upon its context, its emphasis, and its intonation, *creer* may indicate any desired strength of conviction from a positive attitude of faith (1 and 2) to a loosely-held opinion (4).

Pensar is correctly used to express an intellectual activity, either of the imagination, the deliberative process, or the judgment (1 and 2). Only in its third meaning does it imply attitude and here it is followed by a special construction—the complementary infinitive—and signifies *intention* to act.

The following examples, except for the first two (which are from the *Gospel According to St. John*, Chapter XX, verses 25 and 29), are taken from A. R. Marsh's edition of Galdós's *Doña Perfecta* (Boston: Ginn and Company, 1897):

creer: (1) Si no viere en sus manos la señal de los clavos, y metiere mi dedo en el

lugar de los clavos, y metiere mi mano en su costado, no creeré.
Dícele Jesús: Porque me has visto, Tomás, creiste; bienaventurados los que no vieron y creyeron.

(2) ¿Tú crees en Dios? (p. 115, l. 24)
¿Para qué nombras a Dios, si no crees en Él? (137, 6)

(3) ¿Has formado mala idea de mi madre? ¿No crees, como yo, que me quiere mucho? (116, 29 . . . 33)
Yo no creo lo que en el pueblo se dice de ellas. (87, 17).
Creyó lo más prudente poner punto en tal peligroso tratado. (41, 15-16)

(4) No creí que una pobre lugareño como mi hija inspirase pasiones tan volcánicas. (78, 3-4)
Creo que se aposenta en casa de Polavieja. (145, 10)

pensar: (1) No pienses disparates, y convéncete que tu enemigo, si existe, está en Madrid. (80, 31-32)

(2) Cuando uno piensa que esto podía haberse evitado . . . (190, 11)
El señor obispo debía pensarlo mucho antes de arrojar a un cristiano de la iglesia. (99, 21-22)

(3) Yo no pienso acostarme en toda la noche. (215, 18)
No pienso ir allá. (81, 11)

It should be noted, however, that in ordinary speech *pensar* is often used as a synonym for *creer* (3) and (4).

Example: ¿Piensa usted que tendré yo mucho gusto en hallar ocasiones de complacerla? Moratín, *El sí de las niñas*, Act III, scene VIII.)

E. H. H.

TO THE EDITORS:

Can you recommend a good book or two on the history and development of the Spanish language? I'd like to improve my background in that field.

L. P. R.
Los Angeles, California

Two interesting books on this subject have appeared fairly recently. They are:

ENTWISTLE, WILLIAM J., *The Spanish Language, Together with Portuguese, Catalan, and Basque*. New York: The Macmillan Company, 1938. Cloth. 367 pp. Price, $3.50.

SPAULDING, ROBERT K., *How Spanish Grew*. Berkeley: University of California Press, 1943. Cloth. xvii, 259 pp. Price, $2.50.

Entwistle goes into a great deal of detail, repeats occasionally, and seems to like mouth-filling words like "thalassocracy," "symbiosis," "adumbrated," "cacosyntheton," and "dyarchy," many of which are in the philologist's vocabulary, of course, but they do not add to the readability of the book. Spaulding's work is less detailed in treatment and more readable in style. Both are authoritative. Entwistle's has the advantage of dealing with all the languages of the Peninsula, with their inter-relations well brought out. Either or both are good additions to the Spanish teacher's library.

H. G. D.

TO THE EDITORS:

How can I get myself "up" on the way the Army teaches foreign languages? I hear a lot about these new methods, and realize I ought to know more about them. I am a Spanish teacher.

L. S. M.

Los Angeles, California

The Army does not claim that it has discovered a new method; it leaves that to over-enthusiastic writers who usually know nothing about language teaching. The most convenient source of information is *A Survey of Language Classes in the Army Specialized Training Program,* available for twenty-five cents from the offices of the Modern Language Association of America, 100 Washington Square East, New York 3, N.Y. *The German Quarterly* has also published an excellent special number, containing a number of good articles on the ASTP; this may be obtained from Professor Herbert H. J. Peisel, College Hall, University of Pennsylvania, Philadelphia 4, Pa. Price, $1.00. HISPANIA for the last year or two has carried much material on the ASTP, and similar material may be found in *The Modern Language Journal* and *The French Review,* both of which are advertised in HISPANIA.

H. G. D.

TO THE EDITORS:

I am engaged in teaching Spanish and Latin American Culture in (name withheld) University of this city, and am interested in securing material to be used in this line of work. Will you send me for examination the book "The Conversational Approach to Spanish," by Henry Grattan Doyle and Francisco Aguilera? If you have anything recently published along the line of Latin American Culture and Civilization I shall be glad to receive a copy, as it may be possible to use them in the University classes. . . .

(*Place Withheld*) (NAME WITHHELD)

In response to your letter I am sending you herewith a copy of the article mentioned, and I am also sending you under separate cover a sample copy of HISPANIA. You will find therein many references to available materials, while in the advertising pages many new textbooks are announced. You should by all means join our Association. I enclose an application blank, which you may return, together with the membership fee (two dollars) to the Secretary-Treasurer of the American Association of Teachers of Spanish and Portuguese, Professor Graydon S. DeLand, Denison University, Granville, Ohio.

H. G. D.

TO THE EDITORS:

For a number of years I have taught the Castilian pronunciation, as that was considered the proper form to be presented in our schools. The pupils of the college where I now teach have been taught a South American pronunciation, and another teacher uses it in his classes but does not object

to my using the Castilian. Since we are comparatively near Mexico, and have girls who are planning to visit Mexico, would you consider it wise, in view of the immediate opportunities for travel in this hemisphere, to teach the Spanish American form? I have used both types of pronunciation, and did not find it confusing when I was in South America.

E. H. W.

Gulfport, Mississippi

The form of your question shows an intelligent approach to this problem. I congratulate you also on your intelligent Spanish American colleague. The important thing is that the teacher use the pronunciation that is most natural to him, *provided* that the differences are explained to the students, so that they won't get the idea that one type of pronunciation is "wrong" and the other "right." There is no rightness or wrongness about it; it is wholly a matter of *usage*. In view of your location and the prospects of visiting Mexico, together with your previous experience with a Spanish American pronunciation (which undoubtedly means use of the *seseo*), I would advise you to adopt what was called, in a report prepared by a committee of Spanish teachers and published by the United States Office of Education,[1] a "conventionalized Spanish American pronunciation," involving use of the *seseo* and perhaps of *yeísmo* (*y* for the *ll* sound). Of course "a" Spanish American pronunciation does not exist. The use of the *seseo* is, however, the common factor in all "Spanish American Spanish"—"the one thing," as Francisco Aguilera says, "on which Spanish Americans agree." It is desirable that students in a school or college hear as many different varieties of Spanish as are available. The effect of this is to eradicate foolish notions about rightness and wrongness—the type of thing that provokes needless arguments among not-too-intelligent advocates of New England, Middle Western, and Southern "American."

You will find a very useful statement on this subject by Dr. Leo S. Rowe, Director General of the Pan American Union, in another number of HISPANIA.[2] Back numbers are available from the Secretary-Treasurer of the Association.

H. G. D.

[1] Reprinted in HISPANIA, vol. xxvi, no. 4 (December, 1943), 430-438.

[2] HISPANIA, vol. xxvi, no. 1 (February, 1943), 76-77.

STATUS: INDISPENSABLE

Knowledge of foreign languages has enabled WACs as well as soldiers to secure interesting and coveted overseas assignments. One case is known of a private, with a wide knowledge of French dialects, unofficially giving lessons in French to Army generals.—From *The Education Digest*, vol. IX, no. 2, October, 1943, p. 41.

"QUOTES" . . .

Conducted by the Editor

WHAT SHALL THE AIMS OF FOREIGN LANGUAGE TEACHING BE IN THE LIGHT OF RECENT EXPERIENCE?*

Theodore Huebener

Acting Director of Foreign Languages, New York City Public Schools

The question "What shall the aims of foreign language teaching be?" has reference, of course, to the objectives of our high-school course of study. The term "recent experience" in this connection refers obviously to the Army Specialized Training Program which aroused so much popular interest and professional discussion.

The general effect of the A.S.T.P. was rather salutary, for it stimulated a widespread desire to acquire quickly a practical knowledge of a foreign language. It also had a wholesome pedagogical influence in stressing the oral phase of foreign languages and in emphasizing the fact that a modern language is, after all, a living medium of communication.

Unfortunately, however, some of the popular literature dealing with the procedures and achievements of the A.S.T.P. has misled not only the layman, but also the teacher. Through incorrect or superficial descriptions of the methods used, and through fantastic claims made for the success of these methods, it was made to seem as if an educational miracle had been accomplished. This, in itself, would not have caused much harm. The real damage was done when the writers of the articles concluded their panegyrics by a satiric side-thrust at the average foreign language teacher with the petulant question: "What has the school been doing all these years? Why has it not employed these marvelous methods?"

As has been pointed out repeatedly by those who have made a study of the A.S.T.P. and have attempted to evaluate it, whatever measure of success was attained was due fundamentally to a number of favorable factors and not to the use of a new and wonderful method. In fact, most observers agree that there was much diversity of method. The essential features of the A.S.T.P. which distinguished it from the ordinary high-school and college set-up were: the large time-allotment, the highly-selected students, the small classes, the direct motivation, and the pressure of Army discipline. Actually the Army was offering an intensive and highly-concentrated course of six years of high-school work within nine months to a body of eager young men who had every inducement to learn.

Fundamental, too, was the singleness and definiteness of aim, namely, the endeavor to provide the student within as short a time as possible with oral

* Remarks made at the meeting of the New York Society for the Experimental Study of Education, New York City, March 9, 1945. Reprinted from *High Points*, vol. xxvii, no. 4 (April, 1945), 15-18.

fluency in the foreign tongue, to be used in actual life situations. This came to be known as the "conversational aim."

The objective of the school, on the other hand, has been to provide the student with a comprehension ability so as to enable him to read with ease and enjoyment foreign language material of a fair degree of difficulty. This is the so-called "reading aim." Its acceptance was largely a compromise, for it was felt that it was the only objective which was reasonably attainable within the two years devoted to the average course in foreign languages.

Perhaps the designation "reading" aim was unfortunate, for it seemed to mean that skill in reading was the sole objective. However, at the time it was set up, it was definitely stated that the use of the spoken tongue was not precluded; that reading was not the only but merely the chief aim. Provision was made for oral and written practice, for memory work, dictation, and composition. It was obvious that merely reading a selection, either silently or aloud, without any discussion or oral reproduction, would be stultifying. In the progressive teacher's classroom there has always been speaking and writing as well as reading.

Furthermore, according to our New York syllabus, the reading aim was merely the immediate objective; the ultimate aim was to acquaint the student with the foreign civilization. One could, then, just as well have spoken of the "cultural" aim.

The theme of our discussion implies that the present objective of foreign language instruction is not adequate and that there is need for a change. Considering the contribution of the A.S.T.P., which was, in a sense, the most extensive recent experiment in this field, two questions arise: (1) Shall the school adopt the conversational aim? (2) Is it possible to achieve this aim within the framework of the present high-school curriculum?

My answer to both of these questions is "No." Taking the second question first, our students are so uneven in mental equipment and desire to learn, our classes are so large, and our time is so limited, that it would be folly to set up the conversational aim. Greater stress on oral activities is highly desirable, but setting up conversation as the chief and sole aim would prove disastrous. The number of failures would be greater than it is at present.

That the school should adopt the conversational aim is demanded primarily by those who insist that the outcome of language instruction should be facility in a practical skill. This is not demanded of other subjects; in the academic high school even commercial and pre-vocational subjects are taught essentially for their educational values. The school, after all, is not a training camp, working under high pressure, with intensive methods, designed to equip trainees with an immediately usable skill, but an educational institution organized to develop character, build citizenship, and transmit the cultural heritage of the race. Its major interest must remain life values.

Conversation is one of the most useful, interesting and stimulating phases of a foreign language. It is a highly desirable skill and may be made a life value. However, it requires unremitting practice in its acquisition and in its maintenance. As teachers of living languages we should be eager to develop it in our better students. I am sure that we would be fairly successful if we could be given, in addition to the five periods of regular instruction, three

laboratory periods for oral practice. To make this practice most effective it would have to be provided under conditions resembling those of the A.S.T.P., namely, highly-selected students, small groups, genuine motivation, and superior teachers.

As for the large majority of our students, we must take into account that for many of them the foreign language is only another school-subject; that their main interest may lie elsewhere; that only a very small portion of them will ever use the language for practical purposes in travel, research, commercial correspondence, translation, or teaching. For them the broader cultural and educational values must remain paramount.

As far as the immediate linguistic objective is concerned, the aim of foreign language teaching, under our present organization in the high school, should be to equip the student, through daily practice in reading, writing, and speaking, with the absolutely necessary fundamentals of the language, so that he has a firm foundation on which to build if he is to make practical use of the language later in life. If the school has given him this basic equipment, the student can readily develop his facility in reading, writing, and speaking for practical purposes or personal enjoyment.

OPPORTUNISM IN AMERICAN EDUCATION "DID NOT HESITATE TO SCURRY FOR COVER," SAYS BAGLEY

". . . Of course the war emergency was not necessary to reveal these weaknesses, although the war was apparently necessary to demonstrate them to the general public and to the educational leaders who have been most powerful in influencing public opinion in respect of educational policies and practices. Twenty years ago, the present writer opined that the fundamental weakness of American education lay in the fact that it was 'dominated by a mechanistic psychology and an opportunistic philosophy.' Either was bad enough, he believed, but the combination of the two seemed to him to promise little short of disaster. This and earlier warnings, however, brought him only ridicule, tempered now and then by something akin to pity.

". . . And now what the present writer called an 'opportunistic' philosophy seems fully to have justified this designation, for its official organization did not hesitate to scurry for the cover of a new name at the first breath of a widespread criticism that seemed to threaten its popularity and consequently its vogue and its influence. It seems to be rather distinctly a 'fair-weather' philosophy, for it has even left its one-time critics to defend those of its tenets that probably have an enduring value. . . ."—W. C. BAGLEY, Ph.D., Ed.D., LL.D., Professor Emeritus of Education, Teachers College, Columbia University; Editor, *School and Society*; former president, National Council of Education; former President, National Society for the Study of Education; former President, Society of College Teachers of Education, in "Mechanism and Opportunism in American Educational Theory," *School and Society*, vol. 59, no. 1537 (June 10, 1944), p. 405.

THE PUBLIC WANTS SPOKEN LANGUAGES IT CAN AND WILL PAY FOR WHAT IT WANTS

BUT TEACHERS MUST TAKE THE FIRST STEP

The public knows what it wants. In the long run, it is generally right.

Samuel Johnson once suggested, in his study of Thomas Gray, that it was by the common sense of the general public, uncorrupted by literary prejudices which were fostered by refinements of subtlety and dogmatism of learning, that claim to literary honors could finally be decided.

Applying these remarks to foreign language study, no one need tell us that the public today is deeply interested in spoken languages. Few attempt to question the validity of that objective—language teachers least of all.

Admitting that John Q. Public is right in his desire to speak a foreign language, the language teacher rightly raises several questions: Just how far will his interest carry him up the steep ladder that leads to the desired goal? How much of his interest derives from the popular conception that the Army's work in language teaching has supplied a magic lift which will hoist him to the objective in even less time than "Fifteen Minutes a Day"? Will the ladder provided by the public's servants be long enough to stretch from ignorance to knowledge, or, as often in the past, merely a sawed-off affair that will leave the student stranded tantalizingly at a point where only descent is possible?

Again, assuming the public's rightness, answers can be found.

There is no danger that interest in languages will lag when the post-war period destines for our country a rôle of major importance in the world. True enough, our future students will not be motivated in their study by patriotism or desire for self-preservation, but powerful new incentives will take the place of these: self-interest in a potentially immense international commerce; world-wide travel facilities of a sort not known before.

The revitalization of language courses now going on in almost every college and university, and in many larger school systems, is the best guarantee against defection in student interest that can be had. Today, modern materials in the form of textbooks are being made available more speedily and in greater number in the language field than in any other branch of learning. Audio and visual aids, whose usefulness had hardly been more than sketched into the educational picture before the war, should and will be employed to full effect in the coming decade.

Given the same amount of time, and equal motivation for the student, our foreign language teachers can teach our students to speak a foreign language fluently and correctly just as quickly as any other teachers in the world. But they will never teach anyone to speak correctly and fluently unless they have more time—either in the form of intensive, shorter courses, or pre-war style courses extending over a longer period. They will never get more time until they convince the public that they will give it what it wants, which is "a speaking knowledge." It's up to the college or school administration and the teacher to take the first step; you can only begin by beginning.—From *Foreign Language News*, published by Henry Holt and Company, vol. xiv, no. 2 (November, 1944).

CERVANTES GIFT

The latest of many valuable and interesting private contributions to the Library of Congress is a collection of early editions of the great Spanish classic, "Don Quixote," currently on display in the rare book room. Given by Leonard Kebler of Mount Vernon, New York, the ensemble includes the fifth or Valencia edition of 1605 and the eighth, printed at Madrid in 1608; the first true edition of Thomas Shelton's translation of the first part, dated 1612; six supplementary English translations, published between 1700 and 1774; the third French edition of the first part and the second French edition of the second part, both 1620; the first translations in Italian, 1622; German, 1648; Dutch, 1657; Danish, 1776, and Portuguese, 1794, and many other copies which prove the vast popularity of the story without regard to any limitation of language, geography or chronology.

Miguel de Cervantes Saavedra, let it be understood, cannot be appreciated adequately unless he is viewed against the background of the people for whom he wrote. Like Shakespeare, he was sprung of the middle class and his mind turned instinctively not to the aristocracy and the royal and imperial court but to the generality of his contemporaries. It therefore was no accident that his celebrated masterpiece was a best seller from the start. Five different printing establishments were producing the first part almost simultaneously within a few months after it was written. The explanation for its continuing vogue even now is to be found in the folk wit and wisdom with which it brims. It is realism of the most notably real kind—the realism that grows in the human brain as naturally as clover grows in an open field.

There is nothing in Cervantes disloyal to the essential character of people. His readers do not hate anybody on his account. They are not degraded by their experience with his work. On the contrary, they are benefited by it. The moral lesson which the book teaches is that of elemental faith and reason, honesty, gentleness, and patience. To refer to Don Quixote as a caricature of decaying Spanish nobility and to Sancho Panza, his squire, as a jibe at degenerate Spanish peasantry, as some critics formerly did, is to miscomprehend them utterly. The author loved his creatures, and he was an excellent judge who had lived, fought and suffered enough to know the inner worth of men and women. Mr. Kebler, conscious of all this, has raised a monument to one of the grandest literary artists who ever drove a pen, and he has placed that monument in the Library of Congress because obviously the Library of Congress is a proper place for it.—Editorial by JAMES WALDO FAWCETT in Washington, D.C. *Star*, February 4, 1945.

ORGANIZE CLASSES IN SPANISH, PORTUGUESE, AND INTER-AMERICAN AFFAIRS

To know a people really well, one should be able to use their language. Up to the present time, however, Spanish and Portuguese have been neglected at the expense of German and French. Language remains, nevertheless, the key which will open for us—now and in the future—the door to a better understanding of Latin America. Competent teachers are available and it has been

possible, in many communities, to develop an appreciation of the value of Spanish and Portuguese to the average American. In any event, it is often possible to:

1. Compile a list of Spanish and Portuguese teachers in the community who are willing to conduct classes in addition to their regular assignments.
2. Compile a list of persons—not necessarily teachers—willing to lead informal groups in Spanish or Portuguese conversation.
3. Send the foregoing lists to civic organizations, women's clubs, study groups, etc., with the suggestion that they organize Spanish or Portuguese classes.
4. Prepare a list of publications, periodicals, and books in Spanish and Portuguese available in the public library.
5. Encourage people to listen to short-wave radio programs in Spanish and Portuguese.
6. Arrange for the showing of films with Spanish and Portuguese dialogue.
7. Provide timely and interesting reading materials in Spanish and Portuguese.
8. Encourage correspondence with persons in Latin America who are interested in learning English.
9. Encourage the teaching of Spanish in the public schools.
10. If there is sufficient demand, request that the public schools hold evening classes for adults.
11. Bear in mind Mrs. Roosevelt's recent admonition, "It is not enough to learn a language, if in that language you do not express your thoughts with sympathy and understanding."—From *The American Legion Proposed Program of Inter-American Activities* (published and distributed by The National Americanism Commission, The American Legion, National Headquarters, Indianapolis, Indiana, 1944), Suggestion G, p. 9.

EXPERIMENTAL TECHNIQUES IN SPANISH

Why not apply some primary reading techniques to the teaching of first-year Spanish? This question launched one member of the Summer Workshop, who teaches ninth-grade Spanish, on a program of research and planning. The result: pictures selected and labeled, charts made, and outlines organized ready for the testing, this semester, of an experiment in the teaching of Spanish.

Children hear the English language for six years before they begin to read and write it, and for another six years before they begin to study formal grammar; yet ninth graders are expected to make comparable progress in Spanish in one year. With this in mind, the teacher in the experimental situation plans to place major emphasis, at the beginning of the semester, upon listening to the language. After the first rough going, the instructor will speak Spanish at all times.

Stories read to the class will be illustrated so that the meaning may be guessed from the picture. Direct translation will not be expected at this time. The teacher will infer, from smiles and frowns, how much is understood. Preparation for this phase of the work presented the difficulty involved in the preparation of remedial reading materials, that of procuring stories which are simple, yet not too far below the interests of the group.

Early in the semester, students will be encouraged to speak Spanish, at first in chorus and then individually, with no corrections until interest is kindled and self-consciousness overcome. Songs will also be used to help in ear training and to aid in the teaching of pronunciation.

Labels have been prepared for objects in the room and for pictures of all nouns that can be illustrated. Students will learn to think with a new set of symbols, omitting the process of mental translation, which is as retarding as lip-movement in silent reading. Pictures that tell a brief and easily-interpreted story will provide a means of introducing the indispensable sentence-unit, and will add verbs, or action words, to the vocabulary.

Ultimately organization must be considered, and grammatical analysis is a short-cut which will be welcomed when the need for it is felt. For beginners in this experimental Spanish course, charts will supplement the formal grammar book to illustrate explanations of general rules and to aid in necessary memory work.

Those sponsoring the experiment hope that boys and girls taking the course will learn to use so practically and effectively the language of our nearest neighbor that it will prove a means of clarifying, not merely communication, but also understanding.—From the *Curriculum Digest* of the San Diego City Schools, n.d., pp. 5-6.

NO LINGUISTS WITHOUT EFFORT: NO CULTURE WITHOUT WORK

"Another of the innovations in war-time which is being bally-hooed as the essence of educational renaissance in teaching is the speed-up system and so-called practical systems for teaching languages and science.

"There have been many who have not stinted in picturing the high-school and college instructors in languages as incompetent, lackadaisical, impractical mossbacks. They are contrasted with the new G.I. instructor, or professor under Army supervision, a model of efficiency, turning out men who can speak a language in a few months. Almost everyone, in fact, who writes at all on the impact of war on education takes a pot-shot at the language instructor, and pictures the glory and simplicity of learning languages in the post-war school, now that the Army has shown the language teacher how his subject should be taught.

"It has not seemed to occur to most of these predicters that the Army gives a man learning a language a great deal more time for it than the ordinary college or high-school student gets. . . . Will the ultimate product of this training be like the waiters on trans-oceanic liners in happier years, who 'spoke' a number of languages? . . . A man who can give orders in German may be incapable of appreciating the poetry of Goethe, Schiller, and Heine. A man who can read a newspaper in French may be left unmoved by the words of Voltaire, Hugo, or Dumas. And here is the crux of the whole matter. The Army is interested in training men to serve in foreign countries at Army jobs. The high school or college is interested in the education of the person, and this involves appreciations and interests beyond the mere speaking of a language. . . .

"The Army, in brief, has shown ingenuity in designing its curriculum for

the type of training it desired, but the language teacher is still left with most of his problems unsolved. This is not to say that some of the methods used now for language instruction may not prove valuable in post-war training, but these methods alone do not assure us that future citizens of America will be linguists without effort, and cultured without work."—HUBERT W. FRINGS, "Has Saint G.I. Slain the Dragon?" *The Journal of Education*, 127: 194-196 (September, 1944).

TO PROMOTE GOOD-NEIGHBORLINESS

The Chilean Minister of Education, Benjamín Claro Velasco, in a Pan American Day message, made the following recommendations to the students of Chile to promote Inter-American Good-Neighborliness:

"1. To read and meditate on the life and works of the men who, in each country, have done major work to promote continental unity.

2. To celebrate the national holiday of each American country, singing their national hymns and paying respect to their flags.

3. To make great efforts to understand the soul of the different peoples by means of these three effective forms of friendly approach: music, folk-dances, and folk-lore.

4. To study the history and geography of each country, with special reference to the great routes of international commerce; to the unifying acts with which the American peoples have responded in the past to foreign aggression; and to the work of ex-officio ambassadors such as Andrés Bello, Domingo Faustino Sarmiento, Eugenio María Hostos, and others.

5. To read daily in the press news of the peoples of America, so as to be ready to send some form of material or spiritual help to students whenever any catastrophe befalls them.

6. To inform yourselves of the work of governmental and private agencies, such as the Ministries of Foreign Affairs, the Pan American Union, the Rockefeller Foundation, the cultural cooperation agencies and the Red Cross, which work for better understanding among the peoples of the continent.

7. To make a list of the obstacles which make the union of the American peoples difficult and study ways of overcoming these obstacles.

8. To organize in every school a Pan American Club, for the purpose of becoming better acquainted with the students of the other American republics and, particularly, to make more pleasant the life of the foreigners who are studying in the country.

9. To exchange a letter, at least once a year, with some student in each one of the other American republics.

10. To make exchanges of student publication, stamps, pictures, posters, maps, photographs, books, and pamphlets with other young people of the Americas.

11. To make a scrapbook with pictures and clippings showing the contributions that each one of the peoples has made to the cultural and material progress of America.

12. To keep permanently in sight, close by a flag of the fatherland, a map of the Americas, so that the inspiration of your lives will come from the association of these two lofty symbols."—From *The Texas Outlook*, 27: 25 (October, 1943).

EDITORIALS . . .

"WE ARE NOT DIVIDED"

"We are not divided,
All one body we,
One in hope, in doctrine,
One in charity."

So run the words of one of the most inspiring of Christian hymns. With a slight change, for we are not all "one in doctrine" and there is no reason why we should be, the words might well be applied to the modern foreign language teachers of the United States. The battle against the forces of educational obscurantism is far from won. We still have educational programs for the "Air Age" that apparently contemplate the exclusive use of English, or of sign language, for they consistently ignore the possibility that "Air Age" developments may bring us into closer and closer contact with people who do not understand English. A Professor of Education who is convinced of the necessity for more, not less, teaching of foreign languages, writes to call attention to the fact that *Education for All Youth,* a recent publication of the Educational Policies Commission of the National Education Association, "barely mentions" foreign language study; and describes the book as a "four-hundred-page expansion of *What the High Schools Ought to Teach,*" of unsavory memory. In the face of all this, there is still dire need for the friends of the foreign languages, *all* the foreign languages, "new" or "old" in American education, to stand together in the common defense, without bickering among themselves and without invidious comparisons between one civilization, culture, or language and another. *All* the languages have general and special claims upon the attention of Americans who will now have to live in "One World." Let each of us press these claims, special or general, with all his might, constructively and affirmatively—and never forget to put in a good word for *all* the languages when the occasion offers. "We are not divided." As we are "one in hope," let us also be "one in charity."

That is the policy of HISPANIA. We endeavor to present the claims of Spanish and Portuguese, of course; but we do not disparage other languages, and do not intend to. If it becomes necessary to defend Spanish or Portuguese against misleading or false statements, such as the recent propaganda that in the guise of "setting things straight" or "bringing about unity among the languages" brings out the hoary old misrepresentation

that "French is the cultural language of Latin America" (a claim that—stripped of all its verbiage and sophistries—amounts to saying that Portuguese is *not* the cultural language of Brazil and Spanish is *not* the cultural language of most of the rest of Latin America), we shall of course have to use, in correcting it, energy and space that could have been given to more constructive effort. Even when propagandists of this type, afraid of being caught in a misstatement, take refuge by saying they mean only the *"auxiliary* cultural language," or "the favorite *second* language," the context of their remarks usually reveals that fundamentally what they are really doing nevertheless is advising people interested in Latin America *not* to study Spanish or Portuguese, but to study French instead. We may even detect at times the implication that even though they are spoken by the peoples of Latin America, Spanish and Portuguese are not "cultural languages" at all! As a matter of fact, whatever may have been the situation a generation ago, there is evidence that English is today the favorite "second language," or the "auxiliary cultural language," of more Latin Americans than French is. But why should anyone introduce the competitive element at all? Especially why get into that particular blind alley? On the same ground, since Calvin Claudel, in an article in the *French Review*,[1] tells us that "The average Frenchman, next to the classics, is interested in the English language and American culture," an opponent anxious to get in the same kind of indirect blow at the study of French might urge Americans "not to bother with the study of French if you are going to France, since English is the 'favorite second language' of Frenchmen." That would be silly, of course, but no sillier than the argument that French, as a cultural language (whether *per se*, or as an "auxiliary" or "favorite second" language) should be preferred to Spanish "even," as they sometimes say, "for Latin America."

French *is* a great cultural language, a great international language. There are many cogent and strong and persuasive reasons for its study. Let our friends who are concerned about the temporary decline in French (for it *is* temporary; the situation is already improving, as is shown by the Crofts survey for 1944 and by recent figures on the sale of French textbooks published by Henry Holt and Company) devote themselves to these highly important arguments, and not get off into the dubious bypath of invidious comparisons between cultures, or the still more dubious one of disparaging the obvious values of Spanish and Portuguese "even" in those sections of the world in which Spanish and Portuguese are the accepted national languages, and therefore the cultural languages *par excellence*.

[1] *The French Review*, vol. viii, no. 2 (December, 1944), p. 91.

In an article in the *Middlebury College News-Letter*[2] four years ago Dean, now Vice-President, Stephen A. Freeman of Middlebury College, until recently National President of the American Association of Teachers of French, wrote:

"It will be clear from all this that the modern languages are standing shoulder to shoulder in the present national and cultural crisis. Never before has there been such unity of purpose, such harmony of action, between the various language organizations. The old errors of rivalry and jealous strife have taught their lesson. French teachers of this country hold no grudge against Spanish teachers because our enrollments are diminishing while theirs are increasing. We urge the study of German. We know that a popular interest in the study of any language is ultimately for the good of all."

That is an eloquent statement, one that we can all support in practice. Only a few days before this was written, I was called from bed by a reporter for a national weekly to defend French and German against the false claim that they would be "dead" languages after the war, and that their place would be taken by Russian; this I tried to do without disparagement of the study of Russian. HISPANIA and its editor, as many know, have stood in the front rank, in the thick of the fray, for *all* language study. This was recognized in the latest issue of the *News Bulletin of the American Association of Teachers of Slavonic and East European Languages*,[3] in these words: "Members wishing to get a bird's eye view of the whole field of modern language teaching are urged to read HISPANIA, the journal of the American Association of Teachers of Spanish . . . from cover to cover." I have received many other expressions of the same sort that it would not be seemly to print. I have fought stoutly for all the languages, not just the one that happens to be my special interest. I have taken all kinds of blows in return—fair blows from sincere and courageous fighters for the other side, and, occasionally, foul blows from anonymous cowards who hide behind women's skirts.

At any rate, I'm for Dean Freeman's philosophy, and I'm sure that the Spanish and French teachers of the country, with the exception of a few "trouble-makers," or persons who for some reason or other would rather fight their brothers-in-arms than the common foe, or plain, ordinary "crackpots," are for it too. At least our foreign language journals can refuse to print articles and communications that tend to stir up the old "rivalry and jealous strife" of which Dean Freeman speaks. That is the

---

[2] *Middlebury College News-Letter*, February, 1941.
[3] Vol. ii, no. 3 (March 15, 1945), p. 36.

only way to be "one in charity," as we are "one in hope." "We are not divided." Let's prove it.

HENRY GRATTAN DOYLE

HYMAN CHONON BERKOWITZ
1895-1945

We are indebted to Professor Hayward Keniston of the University of Michigan for his tribute to our friend, H. Chonon Berkowitz, Professor of Spanish, University of Wisconsin, who died on January 17, 1945, and to Professor Casimir D. Zdanowicz, of the University of Wisconsin, for making available the resolutions adopted by the Faculty of the University, both of which follow, together with a note of my own.

THE EDITOR

The news of Berkowitz's death came as a shock to his many friends. He had always been so well, so buoyant. Even the meeting of the M.L.A. in New York seemed lacking in something, because he was not there.

"Berk" received his formal training at Cornell. His whole career as teacher and scholar was dedicated to Wisconsin. But he was interested in people and was active in the guild of Hispanists. Few men in our day have better exemplified the diverse talents required in a modern teacher.

Aside from his work as a teacher, his great contribution has been to our knowledge of Pérez Galdós. Through a long series of articles, studies, and editions, he had become the recognized authority on the subject. We all look forward to the definitive volume which he had completed, for the centenary of Galdós's birth.

"Berk's" mind was objective and critical, not subject to emotional bias. His dry sense of humor kept him from being mean. He was a good talker, fond of rapid quips. And above all, he was a loyal friend, helpful to his students, generous to his colleagues, seeking little for himself.

Now that he is gone, we shall miss his gay words and his friendly smile. But we shall keep, untouched, the memory of his devotion to the high calling of the teacher and scholar.

HAYWARD KENISTON

Resolutions adopted by the Faculty of the University of Wisconsin, February 5, 1945

Professor Berkowitz's death on January 17, 1945, came as a painful shock to his many friends and to the whole University. He had been ill for a few

weeks, and only a few of his closest friends knew the seriousness of his condition.

Hyman Chonon Berkowitz was born on January 27, 1895, in Lithuania. When still a very young boy he came to this country. His elementary and secondary education was received in the schools of New York City. From there he went to Cornell, receiving his Bachelor's (1917) and Master's (1918) degrees. He was elected to Phi Beta Kappa and held a Pulitzer Scholarship for four years. After a period in the American Army during the First World War, he taught for one year in the South Orange High School, New Jersey, and then returned to Cornell, where as Assistant, Fellow, and Instructor in Spanish, he completed his doctorate in 1924. It was during this time that his interest was aroused particularly in nineteenth-century Spanish literature and some of its leading authors, notably Galdós, in which field he was later to attain international recognition.

Coming to the University of Wisconsin as Instructor in Spanish in 1924, his ability as scholar and teacher was soon recognized, and steady promotion brought him to the rank of Professor of Spanish in 1937. In 1930 he had been honored by a Guggenheim Fellowship and spent a year in Spain, gathering material for numerous articles and the biography of Galdós. He became acquainted with members of the novelist's family. His customary thoroughness in pursuit of his subject led him to the Canary Islands, once the home of Galdós, and there he was elected honorary member of the Canary Islands Museum. His stay in Spain saw the beginning of the revolution, and gave him familiarity with the social and political conditions which produced the civil war. In 1932, and again in 1939, he was invited to the University of New Mexico for the Summer Session.

Professor Berkowitz was a prominent member of the Modern Language Association of America, appearing frequently on its programs, and serving as chairman of groups. Among the numerous scholarly societies to which he belonged was the Association of Modern Foreign Language Teachers of Wisconsin, and the Association of Modern Language Teachers of the Central West and South; he was President of the latter organization at the time of his death.

On April 4, 1921, he married Miss May Landau of Houston, Texas. It has been a singularly happy marriage and their home in Nakoma a bright spot for meeting their numerous friends. Mrs. Berkowitz has accompanied her husband on all of his travels and has shared his labor.

By his colleagues, first in the Department of Romance Languages, and later in its offshoot, the Department of Spanish and Portuguese, Professor Berkowitz was esteemed for his devotion to his profession, his loyalty, and his unfailing good humor. He put his shoulder to the wheel of the routine work of the Department, and served in turn as chairman of various committees, always displaying an honest recognition of the good in the old and an unfailing desire to test the good in the new.

In his classes his standards were high. Whether in an elementary section or in a seminar, he taught with conscientious enthusiasm. His interest in language instruction found expression in the publication of several widely-used textbooks. His students admired him for his high abilities and for his honesty, and liked him for his understanding of them and their problems. His guidance

of students in the writing of doctoral theses was inspiring and effective.

His first years at Wisconsin saw the beginning of a long series of articles, some thirty in all, in the field of literary history and criticism. In general they found a common ground in the Spanish nineteenth century and notably in the work and personality of the novelist and playwright Galdós. A volume entitled *Benito Pérez Galdós: The Story of a Spanish Man of Letters,* is soon to be published by the University of Wisconsin Press.

With a keen sense of loss in his untimely passing, leaving scarcely touched the rich store of ripened scholarship which had made him outstanding in his chosen field, upon which he planned to draw for other works of literary criticism, this Faculty records its appreciation of his contribution to the University, the State, and the cause of Belles-Lettres, and its esteem for his worth as a man.

BERKOWITZ AS TEACHER AND FRIEND

The summer of 1920 was one of the happiest and most fruitful I have ever spent. Professor Keniston was good enough to invite me to take his place that summer at Cornell University, where he was then serving, and I was quick to accept. It was a memorable decision, for it brought me into contact with two men, H. C. Berkowitz and E. H. Hespelt, who were working for their doctorates under Keniston. Both became and remained my firm friends. It is hard to realize that "Berk" is gone. We shall miss his smile and the good humor of which the Wisconsin resolutions speak. We shall miss the quips to which Professor Keniston refers, which played a part even then in his success as a classroom teacher. Students sometimes described his classes as a "riot," but they were quick to add, "He certainly put his stuff across!" He did "know his stuff," and he did do a remarkable job, largely perhaps because of his feeling of kinship with the young people in his classes—a feeling he never lost, for he "never grew up" in that sense.

His idea that "studying Spanish can be fun" was carried over into his textbook, *College Spanish,** in the Foreword of which he wrote: "Wise men have built up an admirable science about the learning process, yet the learning process itself has possibly remained unchanged. Today as yesterday, interest, ability, and diligence are essential for the attainment of knowledge. No book can endow the student with ability; every book should arouse his interest and tax his diligence." *College Spanish* does both. The only criticism I ever heard of it was that "it would be hard on the teacher with no sense of humor." Almost every page has a "wisecrack" turning up at the most unexpected point, yet in the enjoyment of the wit somehow the lesson is slipped home, interest aroused, encourage-

* New York: F. S. Crofts and Company, 1938.

ment and self-confidence imparted. Examples are easy to find. On spelling and pronunciation: "You'll never meet 'q' strolling down the page without his better half, 'u.'" "R is a thrilling letter with a split personality . . . a simple one representing one rapid flip of the tip of the tongue against the upper alveoles, while a multiple trill is produced by more than one flip. P.S. If you cannot locate your alveoles, see an odontologist." On the subjunctive mood: "N.B. This is the stupendous grammatical event for which you have been priming yourself diligently all these weeks. Something tells us that you are already subjunctive-minded, but if you are not, you soon will be. Make yourself comfortable and listen intently. If at the end of our chat you are not one hundred per cent for the subjunctive, there is something wrong somewhere." On the subjunctive in third-person commands: "The example above (*Que se lo diga Jorge*), if it stated what was really intended to be stated, would read something like this: *It is my wish that Jorge tell it to you.* (Why don't people say what they mean, and thus save you and us much annoyance?)". On *reñir* and *bullir* (combined with material on other verbs): "P.S. If you are honest, you will admit that the sight of a few familiar faces (irregular verbs) made you feel at home, after having been introduced to the numerous pesky little strangers that swarm in this lesson." One that I have quoted many times is the statement with which "Berk" began his treatment of pronunciation: "Spanish pronunciation is extremely easy—for the Spaniards and Spanish Americans. . . ."

Undignified, if you will, but never stodgy (the worst crime in the teacher's decalogue, in my opinion), a course with Berkowitz, whether it was a class for beginners or a seminar in literature or a course in Spanish syntax, must have been an experience, enriching and humanizing as well as instructive. The same good humor, the same love of a quip, characterized his personal relations. I have often opened a letter addressed in the well-remembered hand, to find, instead of the usual salutation, "¡No te asustes, soy yo!" or some similar remark that not only aroused instant attention, but brought a breath of "Berk" and of Berk's unquenchable good spirits and love of his fellowman into the room. We shall not soon see his like again.

HENRY GRATTAN DOYLE

[NOTE. Professor Zdanowicz informs me that a committee has been formed to raise funds for an H. C. Berkowitz Scholarship to be awarded annually to an undergraduate student at the University of Wisconsin. Checks should be made payable to the H. C. Berkowitz Scholarship Fund and sent to Professor C. D. Zdanowicz, Bascom Hall, University of Wisconsin, Madison 6, Wisconsin.]

FREEDOM OF THE PRESS DEFENDED BY NATIONAL OFFICERS OF THE AMERICAN FEDERATION OF TEACHERS: "HAPPY TO COOPERATE" WITH OUR ASSOCIATION

The following correspondence is self-explanatory:

AMERICAN FEDERATION OF TEACHERS
Affiliated with the American Federation of Labor
506 South Wabash Avenue, Chicago 5, Illinois

March 23, 1945

Dean Henry Grattan Doyle
The George Washington University
Washington, D.C.

DEAR DEAN DOYLE:

In accordance with the instructions of the Executive Council of the A.F.T., I wish to call to your attention the following motion which was passed by the Council with relation to a resolution passed by our Palo Alto Local 442 regarding the Spanish teachers' magazine HISPANIA:

"That Mr. Kuenzli be instructed to inform Dean Doyle and Mr. Studebaker the following facts: 1. That the Palo Alto local action is not the action of the American Federation of Teachers, and that there is nothing that the American Federation of Teachers has said or done which would indicate that it reflects our point of view. 2. That the American Federation of Teachers has taken no action whatsoever regarding HISPANIA or any other professional publication. 3. That the discussion apparently revolves around teaching methods and approval or disapproval of said methods; that in the American Federation of Teachers there are many who favor each of the methods of instruction, and that we are interested in the point of view of all professional teachers' groups and are happy to have all methods of instruction discussed for the benefit of educational progress. We are also very happy to cooperate with the Spanish Teachers Association, which publishes HISPANIA, in furthering the fundamental principles of the American Federation of Teachers, and trust that a cordial relationship may be continued; that copies of this resolution when adopted by the Council be sent to Dean Doyle and Dr. Studebaker, to whom the Palo Alto local has sent their protests."

Fraternally,

(Sgd.) Irvin Kuenzli
Secretary-Treasurer
American Federation of Teachers

March 26, 1945

Dr. Irvin R. Kuenzli,
Secretary-Treasurer,
American Federation of Teachers,
506 South Wabash Avenue,
Chicago 5, Illinois.

DEAR DR. KUENZLI:

Needless to say I am grateful for your courtesy in sending me the action of the Council of the American Federation of Teachers regarding the resolutions passed by its Palo Alto local. I am particularly pleased by the prompt recognition by your responsible officers of the true nature of these resolutions and your uncompromising stand for freedom of speech and of the press, which the local in question so obviously is attempting, through intimidation and slanderous attacks on individuals, to abridge. The expression of goodwill and the hope for continuance of cordial relations between the two organizations are of course heartily reciprocated by the American Association of Teachers of Spanish and Portuguese.

With much appreciation,

Sincerely yours
(Sgd.) Henry Grattan Doyle,
Editor.

"NOT JUST PLAYING MARBLES"

Our students should equip themselves to speak as well as to read the languages of other lands and peoples. The job should be taken seriously and performed with greater thoroughness than heretofore in our schools and colleges. If this requires the readjustment of daily schedules to allow for a more concentrated effort, our educational authorities should make the necessary changes —possibly at the same time reminding their students that the study of a foreign language is not just playing marbles.—From an editorial, "Farewell to Linguistic Isolation," in *The Journal of Education*, 127: 41 (February, 1944).

THE HUMANITIES AS CUSTODIANS

Thus the humanities are the subjects which leading thinkers everywhere are now emphasizing as the influences which must guide science into constructive and beneficial channels. They are the subjects which must make and keep mankind "human." As the custodians of mankind's beliefs, dreams, hopes, and aspirations, the humanities—and chiefly languages—must not only be revived and kept alive, but our faith in them must be clarified and strengthened.—FRANK J. KLIER, *Language Teaching in Wisconsin Public High Schools, 1941-1942.* (Madison, Wisconsin: John Callahan, State Superintendent, n.d.), p. 69.

THE PERISCOPE . . . (A Survey of Current Publications)*

Conducted by FLORENCE HALL SENDER and WALTER T. PHILLIPS, *Associate Editors*

THE A.S.T.P. AND THE INTENSIVE LANGUAGE PROGRAM†

"The A.S.T.P. Experiment and Our Future Language Courses."—Wolfgang Paulsen, in *The German Quarterly*, 17: 167-175, November, 1944, analyzes the contributions which the ASTP language programs have made to the methodology of foreign language instruction, and warns against excessive optimism with regard to the possible revolutionary effect of the new methods. Paulsen shows the impossibility of generalizing about the Army program, pointing out that the conditions for learning differed from school to school under the ASTP program, not only in the size of classes and the hours of instruction but also in the methods used. Results obtained were better with intermediate and advanced students than with the elementary groups. Yet it is the implications of the method with regard to elementary instruction that are being most discussed. The author is convinced that language work in our colleges needs to be regenerated, and that the most beneficial result of the Army experience will be to make language teachers set their goals high in order to achieve more. "After all, what has been done in the AST Program was rather simple: we made the students talk, we activated the vocabulary from the very beginning, we paid comparatively little attention to the academic teaching of grammar." Paulsen does not believe that the ASTP methods can be incorporated into our college curriculum within the framework of our present educational systems. Students reach college from high school unprepared in foreign languages, and insufficient time is allotted in college to accomplish the task. Concentration on the language goal and careful selection of language students can not be accomplished in our colleges as it was in the ASTP. In criticism of ASTP methods, Paulsen believes that the reduction of grammar to a minimum and concentration on the "practical language" will have no place after the war in the college program. He believes that we shall have to return to a solid "academic approach" in our language teaching of the future, despite all current tendencies to the contrary. Better teaching materials will have to be supplied by the publishers. "Whatever we are going to do in the future, we shall have to devise a system which will be broad enough to utilize the good in both the old and the intensive methods."

W. T. P.

---

*Material believed to be suitable for notice in this department may be sent to Mrs. Florence Hall Sender, 138 Haven Avenue, New York 32, New York (literary and general journals), or Professor Walter T. Phillips, San Diego State College, San Diego, California (educational and professional journals).

†In this section of "The Periscope" we have gathered summaries of articles dealing with languages in the war and post-war applications thereof. (See also abstracts of articles dealing with the ASTP in "The Periscope" department of previous issues of HISPANIA.) EDITOR.

"Implications of the Armed Forces Language Program."— Robert T. Ittner, in *The German Quarterly*, 17: 176-182, November, 1944, examines the objectives and methods of the Army language program, affirms that the principal goal in our college classes must still be reading, and describes in detail his own conception of the reading method. The three important implications of the Army experience are the value of the aural-oral approach to language learning even if the goal be reading; the realization that literary training does not prepare language teachers, who need instead a good pronunciation, knowledge of the main structural features of the language, and a knowledge of practical phonetics; and the realization of the importance of selecting a limited objective and working directly for that goal in our foreign language classes. The Army's limited objective was a fluent speaking knowledge. The peace-time objective should be reading. "Much of the criticism directed against the study of foreign languages is due to the fact that teachers have claimed a multitude of objectives and a multitude of values—without being able to achieve them." By reading ability, Ittner does not mean translating ability; and by advocating the oral-aural approach to reading, he does not mean teaching conversational ability. "Oral-aural ability is the ability to pronounce correctly the individual sounds, words, phrases, and sentences, and to recognize those items when spoken. Conversational ability is a long step beyond that. . . ." Grammar can be greatly reduced in quantity if the goal is to be reading. Socio-cultural information has nothing to do with language learning and should be excluded from language classes. The three stages toward the reading objective are: (1) oral-aural ability, (2) general reading ability, and (3) specific reading ability in the student's field of interest. The first stage is accomplished by much oral drill. The second stage is accomplished by reading narrative material that contains a minimum of facts, so that concentration may be on learning to read by inference. The third stage, reading in the student's field of interest, will involve practice in the use of a dictionary. Three college years are necessary to attain these limited goals. The important thing is to limit our objectives and then attain them.

W. T. P.

"Foreign Language Teaching under the Army Specialized Training Program."—Herbert Schueler, in *The German Quarterly*, 17: 183-191, November, 1944, describes in detail the methods used in the ASTP in foreign languages at Queens College. He points out first that the ASTP "establishes the speaking aim—a command of the colloquial *spoken* form of the language," and that all the methods used were directed toward attaining that aim. The Army hesitated to make methodological prescriptions, leaving the way open to utilize the experience of instructors. Students at Queens College were divided into elementary, intermediate, and advanced groups, and each was given sixteen contact-hours of language instruction per week, five in presentation sections and eleven in small practice-groups. Native or bilingual instructors were used. "In general, the language is taught through use, that is, the 'why' comes after the desired speech-pattern has been learned, and then only if it can contribute to the reinforcement of acquired speech-habits. . . . It is most important that presentation and practice instructors work together in the preparation of material and the coordination of assignments and work in class. . . . Because there

is so little published material available for this type of course, most of the material had to be made and assembled by the staff." Schueler foresees several ways in which the ASTP may affect post-war language teaching. There is the possibility that it may "help to overcome . . . cultural and linguistic isolationism." Its emphasis on oral competence may "help teachers to rediscover the great motivation value of speaking in the foreign language." Its use of the "recitation-laboratory" method may well effect a change in the scheduling of foreign language classes. Its emphasis on oral competence "should contribute to the development of better-prepared language teachers." It may result in the production of up-to-date textual and aural-visual material. Its emphasis on intensive drill will need to be modified by the continued realization that "intrinsic motivation" is essential to all learning. Its use of native informants will be found unnecessary "when a sufficient number of competent teachers, either native or bilingual, is available." Foreign language learning, by whatever method, will continue to be "the product of diligent application and hard work."

W. T. P.

"Methods and Reading in Modern Languages."—Gertrude E. Teller, in *The German Quarterly*, 17: 192-200, November, 1944, considers the new ASTP methods in foreign language instruction as a modern revival of the Natural Method, and shows the advantages of this method over the Grammar-Translation Method in learning to read as well as to speak a foreign language. Pointing out that the Grammar-Translation Method has failed to loosen the student's tongue and to create the necessity for speaking, the author shows that this fault is not to be found in the Natural Method. By using the foreign language from the very beginning, by postponing the study of grammar until some ability to use the language has been acquired, by creating a more enjoyable learning situation, the Natural Method has succeeded in overcoming the student's timidity and in making him speak. The author considers the results of the ASTP to be "amazing." She does not go so far as some enthusiasts, who believe that all grammar instruction should be eliminated. She considers teaching grammar to be "a necessary completion with regard to any method." Even with the Natural Method, reading still continues to be an important goal, but it should be done without translation and for the most part outside of class. "The one thing that really endangers the success of our modern language instruction is the constant use of English in the reading class." A difficult problem is the selection of suitable readers. Books written for the purpose of teaching conversational German make suitable first readers. More advanced reading can be done from graded readers that alternate cultural material with stories. Classics should be read only by students majoring in the language. Short stories by modern writers are the best reading material. The author believes that old methods must be abandoned and be replaced by new ways learned from our recent experiments.

W. T. P.

"Towards Defining the Intensive Course."—Norbert Fuerst, in *The German Quarterly*, 17: 201-204, November, 1944, discusses the evolution of recent methods of foreign language teaching and the place which the "intensive" course may take in the foreign language curriculum of the future. Beginning

with the Direct Method, which Fuerst calls the method "for travelers," he recalls that this method, in the hands of exceptional teachers, produced excellent results. The Grammar-Composition Method, which he terms the method "for teachers," was also an excellent method for the purpose for which it was intended, for whereas its results were less brilliant, they were more lasting; "while it produced less good talkers, it contributed to better writing." Then came the Reading Course, which for its limited objective, "is now the best-articulated, most ingeniously implemented language method there has ever been —in any country!" Finally, came the Intensive Course, which has as its objective speaking. Intensive refers to more than concentration of time and effort. "The Intensive *Course* deserves to have an intensive *method*. If it is to rival the other methods, so perfectly developed, so practically pursuing their limited objectives, then it has to become a method by which speaking comes, not only first, but easiest: earlier and easier than reading. If we develop such a course—and it is being developed—then we shall have a right to call it Intensive Method." Fuerst believes one of the greatest necessities for the developing of such a method will be the establishment of a minimum standard vocabulary for the *spoken* language. He does not believe the present concentration of time to be inherent in the speaking objective. He hopes to see in the post-war period parallel courses stressing different aims, existing side by side, and each learning a little from all existing methods.

W. T. P.

"The Conversational Method in Modern Language Teaching: Its Advantages and Limitations."—Henry Walter Brann, in *The German Quarterly*, 17: 209-215, November, 1944, analyzes the psychology of learning by the Conversational Method, the approach to language learning made by the ASTP. The two main points of the Army program were: (1) "the soldier trainee was to acquire a working knowledge of the foreign language within as short a period as nine months"; and (2) "the speaking ability of the student and his comprehension of the spoken word were stressed, whereas correct writing and reading of the language involved was considered a matter of minor importance." The author calls attention to the fact that "the question of how to learn a foreign language has always been differently answered according to what aim the student has had in mind." He believes that "whoever wants to learn a spoken language must try to speak it from the outset by listening to natives and imitating them." He also believes that "language represents but a means of lifting into consciousness what lies prepared in our subconscious. We cannot really speak a language unless we are accustomed to think in terms of it." In conversation we must not replace "an automatic and unconscious process by a purely intellectual one," translation, or we lose our fluency and "stutter and search painfully for the right words." The author believes that "every foreign language course should be given in the language involved," and that "the teachers have to be either natives or to have lived in the foreign country long enough to have a perfect natural command of the language." When teaching beginners, "the instructor has to adapt his language to the small vocabulary the students are able to handle," and the size of his vocabulary "must grow *slowly* with the increasing knowledge of the students." In order to overcome their shyness in speaking, students must be encouraged to speak fearlessly in

and out of the classroom, in spite of grammatical errors they may make. The ASTP has been successful in teaching the trainees comprehension and the ability to make themselves understood in speaking. Carefully-graded exercises in grammar and style may now, at this stage, be undertaken. "The teacher will now address himself more to the students' visual and intellectual capacities," without, however, neglecting the spoken language. "The whole mystery of mastering foreign languages consists in their uninterrupted presence in our daily life." This realization is the real contribution of the ASTP.

W. T. P.

"Intensive Language Study as a Part of the College Curriculum."—Otto Springer, in *The German Quarterly*, 17: 224-240, November, 1944, discusses the problem of adapting the ASTP type of foreign language course to the college curriculum. He points out first that questions of methodology are secondary in importance to the natural gift for teaching, and that "much excellent teaching has been done and will always be done under whatever the 'traditional' method may stand for." He quotes the Army "directives" themselves to indicate that the following features characterize the Intensive Language Program: (1) A large number of instructional hours ("contact hours") in a relatively short period of time. (2) Small numbers of students per class. (3) Combination of presentation of language structure and conversational practice. (4) Emphasis on drill and on the formation of linguistic habits. (5) Phonemic analysis and transcription. (6) Employment of native informants. (7) Specific objective: command of the colloquial spoken form of the language. "There is not one of these features that could alone be termed a methodological discovery or even a pedagogical innovation—what is novel about the program is the suggested combination of these particular features, the practical organization in matter of instructional time, size of classes, etc. and the orientation with regard to the objectives of language instruction." The author now considers in succession a number of problem posed by the attempt to adapt the ASTP to the normal college program. In the matter of scheduling a larger number of "contact hours" in college language classes, he proposes reducing the seventeen weekly hours of the ASTP to ten, with only five or six units of credit allowed because fewer hours of outside preparation will be expected. In order to make it possible to schedule small drill-sections, he proposes having large grammar-sections (as many as ninety students per section) to counterbalance them. To keep the army ratio of five grammar-hours to twelve conversational-hours, he proposes two or three hours of grammar to seven or eight of conversation in the ten-hour college program. He suggests that the same conversational approach be used in college classes as in the ASTP, and that it be intensive in nature, not a "speak-easy method." He suggests that phonetic transcription be used only when it has an advantage over standard orthography; in German, for instance, it can be almost entirely dispensed with, although it would have a certain advantage during a short introductory period. The use of native informants arose in connection with the teaching of unusual languages, and need not be continued in teaching the Western European languages, in which properly-prepared teachers are available. He suggests that the reading of literary material will have to be added to the intensive program when this is transferred to the college curriculum, but that it must not become a mere trans-

lation activity. The author concludes that, according to the plan he has outlined, "the first year of the Intensive Language Course in college would combine the principal aims of all language study, *viz.*, speaking, comprehension, reading, and, to some extent, writing."

W. T. P.

"A Report on Language Teaching in the Army."—Harold A. Anderson, in *The School Review*, 52: 458-460, October, 1944, reviews impartially the claims and actual accomplishments of the Army's foreign language program, and comes to the conclusion that the results obtained "merit careful examination by teachers and administrators." He quotes at length from an article published in the August number of *Fortune*, "Science Comes to Languages," to illustrate some of the enthusiastic public acclaim of the Army's accomplishments. He quotes further from *A Survey of Language Classes in the Army Specialized Training Program*, a report prepared for the Commission on Trends in Education of The Modern Language Association of America.* This impartial investigation found that "the results, while by no means miraculous, were definitely good." To explain the satisfactory results achieved by the Army, Anderson mentions concentrated and intensive effort, small classes, and motivation of the soldier-learners. Other important factors were the oral approach, and the great amount of practice obtained in speaking with natives. Anderson advises careful examination of the results achieved and of the extravagant claims made, in the effort to discover the truth in regard to the accomplishments of the Army program.

W. T. P.

"Techniques in Spoken Language."—Berthold C. Friedl, in *The Modern Language Journal*, 28: 476-498, October, 1944, describes in great detail the specific teaching techniques used at the University of Missouri in the ASTP course in Russian. Although the article discusses principally the teaching of Russian, examples of types of materials used are given in French to facilitate comprehension by the reader. The author divides his article into the following sub-divisions: Dialogue, Psychological Factors, Vocabulary, *Comédie Spontanée*, Oral Reports and Expositions, Poems and Songs, and Realia. "The first habits of spoken language must be developed by means of simple questions and answers." The next step in oral training after the questions is the dialogue. The author gives many helpful suggestions for carrying on the dialogue which can not be detailed here. "In the carrying on of all forms of dialogue the personality of the instructor is significant. He must be a gay, lively interlocutor, able to draw the whole class into the conversation and not limiting himself only to the best students. A *sine qua non* of a dialogue is that the questions be asked not only by the instructor but also by the students themselves, because in most cases the students show greater ability in replying to questions correctly than in asking them." *Comédie Spontanée*, a new term in language methodology, is said by the author to occur "when a person reacts, feels and expresses himself spontaneously in keeping with a given character or in keeping with the charac-

* Available (price, 25 cents) from The Modern Language Association of America, 100 Washington Square East, New York 3, N.Y.

ters of the fable and other story-telling mediums." Oral reports and expositions are based, says Friedl, on exercises in the reader or other specific materials. The memorization of poems and songs is an important part of the method. Realia are used to integrate the language work with the area being studied. This article must be read and studied in full in order that one may derive full benefit from its many helpful suggestions.

W. T. P.

"Area-Language German: A Retrospective Commentary."—Erik Wahlgren, in *The Modern Language Forum*, 29: 69-84, June-September, 1944, describes in detail the work of the ASTP in German at the University of California at Los Angeles, and reaches some general conclusions from his experiences that are of interest to all foreign language teachers. After devoting the major portion of the article to describing classroom procedures and problems of interest principally to German teachers, Wahlgren disclaims the discovery of anything new in methodology developed in the ASTP. "If new *principles* of language teaching have been discovered, the writer is not cognizant of them." He believes that if ASTP conditions are duplicated in civilian classrooms, comparable results will be obtained. "The assertion by the uncritical that 'ASTP language training points the way to the future' collides with the sobering fact that administrators and faculties generally will not sacrifice curricula to the extent of allowing their students to devote seventeen classroom hours—a full academic schedule—weekly to the prosecution of language studies." The author deplores the insistence on the oral objective to the detriment of reading. He believes the two abilities are not incompatible "and may be combined in a single well-balanced course of study," provided adequate time is allowed. He also deplores the separation of the functions of the senior professor and the drill-master. "We see no hope for the future in an uncritical application of this method, and feel that the successful language teacher must remain, as always, a 'general practitioner.'" Wahlgren also deplores the current tendency to stress "oral facility" to the neglect of the type of language education that will "exercise the most permanent effect on student mind and character. . . . Language teaching within the liberal arts curriculum may not without disaster be divorced from the teaching of literature. Language and literature comprise a basic unity with a justification of its own, and will not be content with the rôle of handmaiden to other disciplines." He concludes with the warning that we must not in the future be caught lacking in fundamental language training, and that to prevent this, "linguists must have an increasing voice in the political as well as the educational councils of the nation."

W. T. P.

"What is a Linguist?"—Edgar H. Sturtevant, in *The Modern Language Journal*, 28: 608-614, November, 1944, attempts within a brief compass to answer the question that has puzzled many language teachers and laymen in discussions of the linguist-informant method of language teaching. Sturtevant's definition of a linguist is: "A linguist is not necessarily a polyglot, with a practical command of many languages. He is a scientist whose subject-matter is language, and his task is to analyze and classify the facts of speech, as he hears them uttered by native speakers or as he finds them recorded in writing." He

then answers in more detail the question, "What sort of thing does a linguist do?" A linguist is a scientist, and "linguistic science, like any other science, is systematized common sense." Scientists, first of all, "keep a record of their observations and experiments, so that they need not endlessly repeat them, and so that the old data may be readily combined with new discoveries." A scientist persistently repudiates "all conclusions that are merely traditional." He "regards all his conclusions as mere hypotheses, to be accepted and followed only until a new hypothesis is found that fits the facts better." The author gives a picture of a linguist in action by pointing out a few mistakes that a linguist will avoid. He knows, for instance, that the statement by the publishers of the recent book *The Loom of Language* that "it is as easy to learn several languages at once as it is to learn one" is false and that "even one's own native language has to be, in a sense, temporarily unlearned in order to master the new tongue, and that to start two foreign languages at once is to invite utter confusion." The linguistic scientist avoids confusing the spoken with the written language. "The sharp and constant distinction of speech from writing is fundamental in linguistic science, and has been for more than sixty years; it is insisted upon in all standard books." The linguist avoids "the superstitious traditionalism" of applying Latin grammar to modern foreign languages, and seeks "to find a convenient description of the actual modern usage." He realizes that "a teacher must . . . thoroughly understand the phonetics of the language he is teaching, and that he "should know the syntax both of the language that is being taught and of the native language of the learners." The author concludes that "any linguist will know far more than has been hinted at here." In this paper he has "merely tried to describe and illustrate the kinds of knowledge that a linguist must use constantly in teaching beginners in foreign languages."

W. T. P.

"Learning by the Linguist-Informant Method."—Helen S. Nicholson, in *The Modern Language Journal* 28: 615-619, November, 1944, presents her observations of the linguist-informant method of foreign language instruction as carried on at Yale University. She made her observations "while on leave from the University of Arizona for the purpose of investigating and observing new methods," participating as a student for three months in a class in Malay at Yale. "The group was not homogeneous; its other members were two graduate students and three undergraduates on the point of entering the armed services. There were ten hours a week of class meetings, averaging two hours a day. The linguist supervised the course, prepared materials, did the testing, made all explanations and answered all questions. The informant, a native speaker, was the drill-master and model for pronunciation." Phonemic transcriptions were used, one or two hours of drill on words was presented, then the class started on sentences. "The informant, present in all sessions of the class, pronounced each sentence for each student, who repeated after him, imitating to the best of his ability." Repeated drill was followed by memorizing sentences on familiar topics, with further drill on their use in response to questions. Explanations of difficulties were given by the linguist, not by the informant. After three months, "the students were understanding and speaking the Malay of their material easily." Although this method has been successful with small groups of selected students, Miss Nicholson insists that "the method is not a

flunk-saver, nor would it be the easy road to credit for the student leisure class. . . . Unflagging industry and active, even aggressive, cooperation are demanded from the learner." Many difficulties stand in the way of adapting this method to regular college classes. There is no assurance that it will work with unselected students without the strong motivation present in the Army classes. There are administrative difficulties, such as the high cost of small classes of less than ten and the difficulty of scheduling so many hours per week in the already over-crowded freshman and sophomore program. As a compromise arrangement, "it might not be unreasonable the propose the following as a beginning: some increase in class hours per week, setting five hours as a minimum; a limiting of numbers in sections; and learning colloquial material for fluency in speaking and understanding before the formal study of grammar."

W. T. P.

"Nothing in Excess."—Frederick S. Spurr, in *The Modern Language Journal*, 28: 620-623, November, 1944, surveys the trends in foreign language teaching methods that have occurred during the past thirty years, and, deprecating the tendency to go to extremes, advises language teachers to "find a golden mean." The reaction some thirty years ago against the method of teaching grammar "which may be called formal, but which was, nevertheless, more or less functional," was led "by theorists who themselves either could not learn the rules of syntax, or who had had to work so hard to learn them that they revengefully resolved to employ their painfully-acquired skill in writing in an attack on education as they had experienced it." This reaction led to the absurdities of the "Direct Method," with grammar "relegated to what was falsely called a 'functional' basis and played as a game" or "deliberately and absolutely ignored," and with its "ridiculous extremes to avoid the use of English." In the course of time the Direct Method was replaced by the Reading Method, with its command to "read, read, read," its neglect of "the meanings and relationships of the words perused," of literary value, of tense distinctions, and of translation into English, and with the emphasis on silent reading. Then came a shift in emphasis to "realia," with the stress on culture and civilization, an emphasis which was not necessarily incompatible with all that is worthwhile in each of the other trends. This trend went "from the sublime to the ridiculous" by eliminating the foreign language and teaching civilization material in English. "The latest is to emulate Army or Navy language training. The chief features seem to be longer hours, two instructors per class—one a native—and intensive conversation, combined with . . . thorough training in grammar." The author concludes by urging language teachers to "pursue our course in the spirit of the great fifth-century Athenians, adopting as our watchword their motto: 'Nothing in excess.'"

W. T. P.

"An Experiment in Conversation."—Mario A. Pei, in *The French Review*, 18: 96-99, December, 1944, describes an experiment he conducted in teaching French conversation to a group of ten undergraduate students in intermediate French, who had in their previous work been taught mostly grammar and reading. The students were an average undergraduate group, unselected, and not specializing in French. Left suddenly without an instructor, the students were

taken over in the emergency by Professor Pei during the last few weeks of the course. The regular work in grammar and reading was continued, but one day each week was set aside for conversation. "The new 'talkie-talkie' school of linguistics assures us that 'reading and writing come very easily, naturally, gracefully,' etc., to those who have 'learned to speak and understand.' My own personal experience has shown me that the converse is true; that if there is good grammatical background, a fair vocabulary range, and a good reading knowledge, conversational ability comes rather easily once we find ourselves in the environment where the foreign language *must* be used." The students on the first day were told to imagine they were paratroopers landed from a plane in southern France. The instructor represented a French native, unable to speak English. To remove inhibitions the students were not corrected or marked. Other topics used on successive weeks were obtaining food in a French inn, inquiring for information from the mayor of a French village, buying articles in a Paris bazaar, etc. Professor Pei feels that from this experience the students "had gained a familiarity with rough-and-ready conversational situations which would stand them in good stead if they ever had to use their reading French colloquially. At least, their inhibitions were broken. They knew that incorrect, ungrammatical, halting French was better than none, that there was some practical application for what they had theoretically learned, that a few French phrases in the mouth are on occasion more useful than entire works of French literature in the head." The impromptu conversational situation described above "seems to have definite possibilities when the students are somewhat advanced, not too young, and not too numerous."

W. T. P.

"What Languages Are Our Soldiers Up Against?"—Mario A. Pei, in *The Modern Language Journal*, 28: 463-471, October, 1944, discusses the language problems faced by our soldiers on the many war fronts of the world. The article was written to correct erroneous statements included in a *National Geographic Magazine* article, "The World's Words," in the December, 1943 issue. After narrating some amusing incidents involving the language problem that have occurred in this war, Pei discusses in detail the languages encountered on the four major war fronts, Western Europe, the Mediterranean (North Africa and Italy), Russia, and the Pacific. Although the languages encountered in these areas are many, he points out that "our language needs for military purposes are primarily for the war-front languages, the tongues of our allies and co-belligerents (French, Dutch, Spanish, Portuguese, Italian, Russian, Chinese) and of the enemy (German and Japanese). A little Arabic, a little Malay, a little Melanesian Pidgin will help fill the gaps." An important fact stressed by the author is that "even a smattering of the tongue of an ally or enemy may spell the difference between life and death, escape and capture, comfort and discomfort."

W. T. P.

"A Defense of Army-Education Technique as Applied to Foreign Languages."—Franklin Prager, in *School and Society*, 61: 58-59, January 27, 1945, defends the Army foreign-language techniques from attacks that have been made upon them. He believes that the techniques attacked are its chief assets.

Careful selection of students is one feature of the Army method not followed in the secondary schools, where attempts to teach all individuals a foreign language have failed. "The military stress on conversation rather than literature is by far the more practical and effective" for social intercourse and appreciation. The ready accessibility of foreign countries under modern travel conditions provides the incentive for continuing this military emphasis on conversation in civilian classes. Students taught to speak a foreign tongue would of their own volition read "comic strips, advertisements, and sport pages in foreign-language newspapers," reading "more closely akin to the cultural level and desire of the average student" than are Goethe and Shakespeare. The intensive approach and lack of insistence on precise syntax are other desirable features of the Army technique. Prager finds that "while far more costly per unit of time spent, the mission is achieved so much more quickly by the concentrated method that the end-result is cheaper by far." Pointing out that mastery is an ambiguous word whose value depends on the goal to be mastered, the author urges that our secondary schools seek to give "some insight into the foreign civilian mind by speaking some of his basic language and understanding a little more clearly the fundamental similarities between the foreigner and themselves."

W. T. P.

"Some Lessons Learned from the Army Intensive Language Program."—Vincent A. Scanio, in *Italica*, 21: 186-195, December, 1944, analyzes the contributions to foreign-language methodology made by the ASTP, and evaluates them in the light of their possible adaptation to the civilian language program. He believes that "for practical purposes, we can speak of lessons learned in the recent intensive language program only insofar as what appear to be successful features of the program are in harmony with normal objectives for language study." These objectives Scanio considers to be: reading; "ability to speak with clearness, even though not always with grammatical perfection; . . . immediate and accurate comprehension of the normal spoken language; and the ability to write at least what the student can say in normal conversation. . . . In addition, the study of a foreign language should provide a well-ordered disciplinary experience in logical thinking." The three special features of the ASTP that contributed to the attainment of these objectives are: "Many more class-hour units were available. The groups taught were generally very small. The approach throughout the entire program was conversational." Scanio believes "that as a group the students gave no evidence of greater enthusiasm for language study than civilian students normally do." Some of the features of the ASTP method were: teaching pronunciation without reference to the written word; hearing and speaking the foreign language constantly rather than directing attention to purely grammatical considerations; almost complete elimination of translation into English; introducing civilization material through the reading texts; teaching minimum essentials of grammar in the first three months; learning of irregular verbs in context rather than in paradigms; abandoning the ideal of perfection in favor of clarity of intention in oral work; the use of native teachers; elimination of translation into the foreign language in favor of free composition; and learning under direction in class rather than by assignments prepared at home. ASTP students achieved all the normal ob-

jectives of civilian language-study, and achieved them more successfully than civilian students do in a two-year program, with the possible exception of knowledge of the civilization. In adapting ASTP methods to civilian classes, Scanio recommends eight contact-hours per week, divided equally between class instruction and drill; smaller classes; emphasis on the word and phrase rather than on isolated sounds in teaching pronunciation; the use of the aural-oral approach in the introductory work; beginning with environmental or situational vocabulary and leading to later expression of ideas and opinions; extensive and early use of unedited reading materials; the inductive approach to grammar, with example preceding explanation; training in logical thinking through grammatical analysis; learning verbs through use and not through paradigms; insistence on clarity and accuracy of intention in the spoken language; and abandonment of translation in favor of free expression. Outside assignments should be reduced to a minimum. "The reading skill is still the unquestioned principal aim."

W. T. P.

"The Present Emphasis on Oral Mastery of Foreign Language."—Bayard Q. Morgan, in the *California Journal of Secondary Education*, 19: 395-396 (November, 1944), discusses the present trend toward oral mastery of foreign languages, points out the prerequisites for attaining the goal, and suggests definite procedures to be used in the classroom. Calling attention to the fact that "oral skill costs money," Morgan states that the main items of increased cost are "better teachers, more time, smaller classes." Since much depends upon the teacher in attaining speaking knowledge of a language, "None but properly qualified and certified teachers should be allowed to teach a foreign language." Travel and residence abroad, of value to all teachers, is indispensable for the foreign language teacher. "It should be one of our goals, in educating the public to the real needs of language learning, to . . . make the taxpayer realize that in going abroad the language teacher is acquiring at least as much merit as by taking Education courses in an American summer school." Acquiring oral mastery of a foreign language requires "more liberal amounts of time," and small classes, of not more than fifteen students. The success of the ASTP classes has been due to these factors. Devices suggested for facilitating oral practice are choral drill and sub-division of classes into smaller groups under student leaders. Morgan cautions that "Over-emphasis on speaking may impair the attainment of the reading objective, which should remain central." It is necessary that we remember "that language study should be a gateway to culture, which is chiefly accessible through print."

W. T. P.

"What Education Needs."—Archibald Rutledge, in *South Atlantic Quarterly*, XLIII, 276-287, July, 1944. It is *"kindling* teachers," not marble halls and stadia and professors "bristling with scholarship" that is education's greatest need. For "the name of a single celebrated teacher associated with an institution is, with the discriminating, of far deeper advertising value than vast and soul-stifling buildings, even than winning teams usually composed to some degree of Neanderthals . . .

"Youth, and perhaps age also, can always learn more from a gentleman

than from a scholar. A teacher is ignorant of the fine dignity of his task if he does not, partly by reference to the eternal laws inherent behind the subject that he teaches, partly by his patrician generosity of attitude, partly by his own manner of life, suggest to the young minds under his care something of the human heart's capacity for patience and kindness; something of the reverence; something of the mystery, the sanctity, the divine origin and the divine possibility of human existence—an existence that comes into perfect flowering only through the golden gift of sympathy, the quality of mercy, and the calm yet thrilling comradeship of the souls of fellow pilgrims."

F. H. S.

"A Liberal Program for Secondary Schools."—Burton P. Fowler, in the *Yale Review*, XXXIV, 306-322, Winter, 1945. "The danger in this fresh enthusiasm for a kind of education that will free men's minds and endow them with the wisdom, discrimination, and courage that a new world-order requires, is that liberal education may be conceived too narrowly and remain no more than an outgrown singing shell of the culture that produced it . . . only an accumulation of inert and second-hand ideas."

A new definition of liberalism is needed, including experience in the practice of the actual skills of these arts (fine arts, religion, social studies). The 1900 system that failed to take individual aptitudes and capacities into consideration, that ignored the "often despised 'social problems'" and left it all to "great books," is condemned. "Liberal education needs the robustness which social action requires."

The high-school student must be offered a direct as well as indirect (liberal) approach. Quantitative and linguistic scores on such tests as the American Council Psychological Examination, and personnel data, will determine which course the student is to follow. But both groups will have as constants four years of English, three or four of social studies with a dominant historical basis, two of science, at least two of mathematics, besides health and physical education, with electives in arts and crafts. The high scorers would also study four years of mathematics and usually four of science, and foreign language would be "a minor discipline," with one classic language and four years of a modern language "to the point of some competence in reading, writing, and speaking." For the gifted, for whom no adequate tests have been developed, expert guidance is necessary.

"The content will be rich in its historical cultural significance but closely related to the contemporary scene; the method will transcend subject-matter boundaries and the dangers of isolationism, narrow specialization being avoided by cooperative teaching, each teacher being familiar with the whole pattern of educational objectives as well as that of his own subject or department; then by conference and planning, the pupils' whole learning should acquire greater unity and meaning."

The need of extra-classroom work as "maturing and revealing experience" may be met by utilizing summer vacations, since "there is no adequate substitute for actually working in the community as a setting for intellectual study." Nor is this to be considered a utilitarian or vocational conception of liberal education, which must have more of the spiritual, aesthetic, and imaginative.

The second and "less intellectual" group, backbone of our democracy, and deriving largely from workers in trade and industry with well-defined needs, will be offered three types of course: (1) the *broad-fields* type, where, for example, the study of the human organism, focussed on the daily relationships of the adolescent, would take the place of customary biology, and in the twelfth year "man's relation to his universe of time and space" would be studied. English would not be "grammar" but the "reading, writing, and speaking of English in a thoroughgoing way"; (2) the *culture-epoch* curriculum, where China, Greece, Rome, etc., would be studied; (3) the *core-curriculum*, the most direct approach for the less gifted, where a half-day would be "spent in a block" of time devoted to problems arising from the adolescent's everyday affairs, the rest to electives chosen to meet his interests and needs and future plans.

Transfer from the indirect to direct course should be free, frequent, and free from stigma. "Granted our schools have swung too far in the direction of vocational specialism or the unguided choice of studies, the risk of rebellion, stagnation, and boredom, which would enslave great numbers of our adolescent youth if we tried to turn back the clock to a kind of dressed-up scholasticism, would be a far greater calamity. . . ."

F. H. S.

"Humanism and the Belief in Man."—Archibald MacLeish, in the *Atlantic*, CLXXIV, 72-78, November, 1944. "The end of the war will present two great questions—a question of government for the governors and a question of education for the teachers. . . . How do you govern in the new world with its invisible frontiers? And how do you educate the new people with their new possibilities of creation and destruction?"

Mr. MacLeish makes it clear that he is not talking about "the sad plight of the classics" but "the most urgent and most critical decisions to be taken in this time," and that the tendency of practical men to exclude that approach and discipline is dangerous. But, he warns, "Humanism has become pallid with the pallor of all things grown within ivory walls; and government, once considered a noble art, has become at best a kind of profession and at worst a business." Furthermore, "for us, bewildered and frightened in a chaotic and savage world in which all the landmarks are lost and all the assurances washed away, the book beneath the classic bough is a mockery and a delusion. . . . Moral eclecticism looks curiously out of place among the dead wreaths and the fading cotton flags of the soldiers' cemeteries."

But this old Humanism found its reason in the fifteenth century, which was characterized by excess of belief, not lack of belief, as is true in our own time, when there are signs of "a passion to believe, a passion to escape from the sense of human inadequacy, which spreads and deepens as science and the mechanical arts disclose the enormous scale and the terrible potentialities of a universe vaster and more dangerous than men, before our generation, had imagined." For there is a definition of Humanism which is "a belief in the actuality of man . . . in the human perfection of the men who wrote those letters and of others like them. . . . It is doubt of the dignity and worth of man which opens the road to the tyrannies and dictatorships which have no choice but war. . . ." But to govern for man, when there would be

no place for "governments of which the first business is business. . . . It is necessary to believe in man, not only as the Christians believe in man, out of pity, or as the democrats believe in man, out of loyalty, but also as the Greeks believed in man, out of pride."

Education must drive home the conviction that we "hold the power and bear the responsibility." For "the dignity of man is either here and now or it is never. It is either in mankind or it is nowhere. . . . It is man whom the humanists value, and man is in all men—*is* all men. . . . If Humanism will make itself the instrument of that Renaissance of man, its place, not only in the universities but in the world, is sure. For if it will make itself "that instrument it will give our time its cause." And this means, of course, that science be taught "as one of the greatest of the creations of the human spirit . . . history and descriptive literature . . . as expressions of man's unique ability and willingness to see and judge himself . . ." and that "belief in man and in his dignity and worth become the controlling principle of education. . . ."

F. H. S.

"United States Catholics Study Latin America."—Muriell G. Benziger, in *America*, LXXII, 267-268, January 6, 1945, reports on a most enthusiastic gathering, perhaps the most enthusiastic the West has known "since the time of the California Missions and the departure of the Spanish Padres," when two thousand Catholics of Southern California attended a conference on Inter-American relations at Immaculate Heart College, Hollywood, in November, 1944.

"Hollywood, Wall Street, and divorce have done much to alienate Latin Americans from us. They are suspicious of us; they do not trust us. Why? We of the northern hemisphere neglected to take an all important factor into consideration. For a long time we have dealt with Mexico as if no Mexicans lived there. We have dealt with Honduras as the land whence bananas come. . . . We deal with Latin America as if we were handling articles and not people. Thus we North Americans suffer a decided handicap. . . ." The writer goes on to say that we have completely overlooked their Catholic tradition and culture, and that Latin Americans are sceptical about North American Catholics being real Catholics. "Unfortunately, we are so very busy condemning Communism or proving that we are not Fascist, that we have omitted to have a positive program."

F. H. S.

"The Cross and the Sword."—George Doherty, in *Harper's*, CLXXXX, 106-115, January, 1945, presents "A Catholic View of Argentine Nationalism." He shows that the military coup of June, 1943 was not so much Nazi and *Falangista* inspired as international opportunism and "a dogmatic 'Christian' nationalism" directed by leaders who are "fanatically devoted to what they believe is an indigenous Argentine ideal," thus far helped rather than hampered by the war.

Prior to the 1943 coup this intellectual movement had few followers. Calling themselves Catholic, the author finds these nationalists actually "pagan" and

anti-Catholic, similar to France's "Action Française." For fifteen years they tried to bring about a nationalist revolution and Catholic revival, but "Argentine culture was Catholic only superficially; the Argentine state was not a healthy Christian society."

Ostensibly devout, these leaders had a tremendous influence in politics, which they identified with Catholicism. In their books and articles, many of which have been published by *Cursos de Cultura Católica*, they have "formulated the political theory out of which has sprung the anti-democratic, fascist-type political movement which rules the country today." They aim at restoring the country's pre-1853 Spanish-Catholic tradition and "eliminating these non-Spanish, liberal elements from Argentine politics and culture. . . . Not the great democratic tradition of the Spanish priest-philosophers, Suárez and Vitoria, but the tradition of authoritarianism and violence of Spain's autocratic kings."

This means that the state's temporal resources are at the command of the Church, and the suppression of religious error, because, as one of the priest-leaders states it, "only from the Church does it receive lessons of wisdom," a view never accepted by "responsible Catholic opinion or authority in the Middle Ages or at any other time," the author is quick to remind his readers. Other non-Catholic tenets embodied in their nationalistic philosophy include the assumption that the ordinary man is incapable of exercising political responsibility, hence even the form of government must be left to the "community hierarchically constituted." Universal suffrage to them seems a "bloody absurdity." Modern democracies are "imbecile and degraded modern republics which the Church tolerates only because she must." They approved the fascist-type governments of Italy and Spain, and preferred the Nazi to liberal democratic and communist governments. In fact they advocate violence "to avoid Communistic chaos," and "there is no definition of even a very restricted area within which speech, press, and worship can be free." They are violently anti-Semitic, and insist that they are merely following Ferdinand and Isabella and not the Nazis.

The Argentine nationalists are in complete control of education, and in one year have made an effective beginning of indoctrination, "purifying" and purging universities and schools of many who only joined in a manifesto stating their belief in free lay schools as the surest foundations for a democracy. Religious education is obligatory, teachers are designated by the state, approved by the Church. Parents desiring children exempted had to appear in person, and in Buenos Aires, where twenty per cent of the population is not even nominally Catholic, ninety-seven per cent enrolled in six months' time.

On the anniversary of the Revolution schools were directed to hold special classes on such theses as "The Fatherland is always right. . . . Argentina has a liberating and teaching mission. It has an inalienable right to exercise a directing function in Latin America. Whoever denies this is an enemy of the Fatherland. . . . To be worthy of our traditional leadership we must live arrogantly."

Mr. Doherty points out that there is no potential governing class in Argentina, or even the elements of one, and that their entire philosophy is anti-

Thomistic, anti-democratic, anti-Catholic. "Argentine nationalism is based not on the Catholic religion but on the reactionary Spanish political tradition which in many Catholic countries powerful Catholics have wrongly contrived to associate with the Church, and on the nationalist theory of the 'Action Française.' The task of getting rid of these parasites is a vitally important one in all countries."

There is a minority group, fortunately, working for a real "Christian ideal for civil society, so unequivocally opposed to the ideal of Argentine nationalists," and which is headed by Bishop de Andrea; but it is small and the "old ideal—the one compounded of Christian and viciously anti-Christian elements—is riding high in Argentina today and has its followers in other lands. . . ."

F. H. S.

"How We Dealt with Spain."—Ernest K. Lindley and Edward Weintal, in *Harper's*, CLXXXX, 23-33, December, 1944. In this review of "American Diplomacy at Madrid, 1940-1944" the authors point out that Ambassador Hayes was not pro-Franco, as accused, and that his writings had been on the Nazi blacklist since 1934. For the invasion of Africa the neutrality of Spain was essential, and the use of Gilbraltar; and the fear that Spain might enter the war did not completely fade until the Allies were firmly planted in France.

With the pressure of the embargo on oil shipments to Spain, and finally Spain's agreement for American representatives to serve on the Spanish Petroleum Board, we were able to make valuable purchases resulting, for example, in 1942-1943, "in the freezing of many thousand Germans on the Russian front. . . ." In 1942 Spain finally permitted the evacuation of thousands of Frenchmen from Occupied France to Africa, "under the persistent prodding of the American Embassy in Madrid . . . ," where a Free French Mission was established.

After the fall of Mussolini, when Ambassador Hayes called on Franco to ask him to withdraw the Blue Division from Russia, to abandon non-belligerency for neutrality, and to facilitate the distribution of Allied news, Franco spoke of the Japanese menace. Then came the blunder of cordial greetings to José P. Laurel, puppet head of the Philippines and enemy of Spanish Nationalists during the Civil War. The Spanish Ambassador in Washington went to great efforts to explain and assure the United States of friendly feelings, but no one cared to listen. We made more requests—for Italian merchant vessels, civil-aircraft landing rights, all-American radio circuits—and Spain, while acceding, granted to Germany a credit of 400,000,000 pesetas, when the German peseta balance was exhausted!

Most interesting is the letter from Ambassador Hayes to Count Jordana bluntly pointing out why America considered Spain Fascist, a "scorching criticism" that Spaniards preferred to "accept in silence." Later, in another letter, and as a "friend of Spain," he took up the matter of Spain's attacks upon our ally Russia and her complacency toward our enemy Germany, pointing out that Spain is storing up future trouble for herself by such an anti-Russian attitude and that Spain is the "only free country in the world" with such a "dubious and dangerous distinction." In reply Mr. Hayes was told that his attitude was to be explained at least in part by "the special war psychosis which

exists in a belligerent country. Communism, he said, was not only a social but a spiritual problem. . . ." To which Mr. Hayes replied referring to a Spanish psychosis "inspiring them with an exaggerated fear of Communism and, at the same time, with an unreasoning reliance on Nazi Germany as the bulwark against Communism. . . ."

The authors, who had access to hitherto unpublished records and correspondence, conclude that "American wits and American dollars were matched against a clever enemy who held the advantage of operating on friendly territory," but that in spite of lack of complete success they did succeed "in bringing about a reorientation in Spanish policy which favored and assisted the objectives set by Allied military leaders."

F. H. S.

"Angel Ganivet."—E. Allison Peers, in the *Bulletin of Spanish Studies* (Liverpool), XXI, 199-208, October, 1944. Angel Ganivet, like Larra, was inspired by his country's need for reform and "a deep conviction that it can save itself only by throwing off the impeding inheritance of its former greatness and exchanging pride in the past for humility as to the future."

At a time "when all friends of Spain are gravely concerned with Spain's future" Mr. Peers finds Ganivet's ideas about Spain penetrating and fruitful. He emphasizes the deeply religious character of the Spaniard, finding it, however, to be Christian before Christ, perhaps, and deeply stoical, in the manner of the "natural, human stoicism of Seneca. . . . The stoicism which refuses to accept defeat from without and which meets every adversity with a strength that proceeds from within . . ." and closely related to "an idealism of which it is one of the many ramifications. . . . Spain sees two sides . . . she knows no middle path. . . ." But the Spaniard is not opposed to reason, "it is only that his idealism is the stronger."

But Ganivet found the "territorial spirit" even more deeply rooted than religion, and attributed Spain's fierce sense of independence to her peninsularity, for her history has been almost a "permanent War of Independence."

Ganivet's diagnosis of *abulia*—partial paralysis of the will, weak movement, impossibility to assimilate new ideas, normal functioning of the brain only when working on the past—holds good today, according to Mr. Peers. A restoration of spiritual life is needed. New laws, reforms, do little for a malady so deep-seated, according to Ganivet, who condemned educational centers as "soulless edifices" that "administer knowledge without inspiring any love for it." Of more than two thousand students he knew no more than two or three who were studying "for any other reason than the prospect of obtaining paid employment."

As for international affairs, Spain's empire days are over and she should never intrude in European politics again. She must retire, for "the Spain of the future cannot begin to appear until the Spain of the present is ended. 'Let us,' as he puts it, 'give up walking in the air with our heads downward: let us occasionally try to walk on the earth. . . .'" "The counsel is as much needed today as it was then. Exaggerated idealism has led Spain into a disastrous situation. Those in power have been dreaming, and talking, of a Second Empire. Far-reaching changes, however, are at hand, and Spaniards

will soon be able, if they so desire, to walk on the earth again. Let us hope that they may seize it—and walk surely."

F. H. S.

"El orden internacional según el padre Francisco Suárez."—José Castillejo, in the *Bulletin of Spanish Studies* (Liverpool), XXI, 162-165, July, 1944. Speaking of the work of Professor Camilo Barcia on Francisco Suárez, Señor Castillejo says: "ganó actualidad al estallar la guerra mundial, y la adquiere mayor al acercarnos ahora a la paz con un rico bagaje de proyectos generosos, pero sin uno solo que plantee filosóficamente sus problemas fundamentales." The work was published in 1934 "cuando todavía se permitía en España divulgar doctrinas, lo mismo si eran de un jesuita que si eran de un materialista."

For nowhere have been heard "voces más severas que en España contra la arbitrariedad del Poder Público, contra el imperialismo y las guerras, y contra la anarquía internacional de Estados soberanos sin otra protección que su fuerza. . . . Maquiavelo, un pesimista, trató de fortalecer el Estado y sacar el mayor partido posible, a cualquier precio; el Padre Vitoria, desde Salamanca, creyó, al contrario, que, fuera de un régimen de moral y de justicia entre los Estados, es inútil buscar soluciones; el Padre Suárez subrayó que esa justicia es, en definitiva, más provechosa que el utilitarismo de Maquiavelo, porque es flaco cimiento para la prosperidad de un Estado la desventura de los que le rodean. . . . Los juriconsultos españoles (Soto, Menchaca, Suárez) coincidieron en derivar el Derecho de Gentes, no de la naturaleza, o de principios eternos, sino del consentimiento, tácito o expreso, de los Estados. . . .

"Mientras que el P. Vitoria creía que las naciones forman, quiéranlo o no, una comunidad internacional bajo ciertas normas eternas de interdependencia y solidaridad, Suárez veía entre ellas, . . . una especie de sociedad, donde cada una se obliga a aquello en que consiente. Aparte de eso . . . creía además en una sociedad de todos los hombres . . . algo que se asemeja a los derechos del hombre. . . ."

As for war, the cause must be just "y que se conduzca con un espíritu de equidad hacia el enemigo, lo mismo en la lucha que en la hora de la paz." It must be "un instrumento de justicia contra una grave violación del Derecho que no pueda ser reparada de otro modo." Nor can religious wars, "contra los infieles" or "en defensa de Dios" be justified. Wars of conquest are likewise condemned. And if the injustice of a war is flagrant, Suárez believes that the people are not obliged to obey the prince and can refuse to take part in it. "Parece, por tanto, que Suárez reputa inmoral la neutralidad frente a un atropello," and "adelantándose a su época, consagró el principio de la responsabilidad colectiva de la nación, lo mismo combatientes que población civil, por lo cual creía que, si es necesario, puede privarse de sus bienes, y hasta de su libertad, a personas inocentes. . . .

"Así como Suárez declara lícita la venta de armas a los infieles cuando luchan en guerra justa, así cree también que un príncipe cristiano que emprenda una lucha legítima pueda pedirles o aceptar su auxilio. . . .

"Es una ventaja que contemos con economistas, militares, diplomáticos y sociólogos excelentes, pero se echa de menos un núcleo internacional de jurisconsultos, del calibre del Padre Suárez. El profesor Barcia ha aportado,

antes de comenzar la guerra, el voto de la verdadera España a la conferencia de la Paz."

F. H. S.

"Evolution and Revolution."—Alfredo Mendizábal, in the *Commonweal*, XLI, 318-322, January 12, 1945. Restating that without Italian and German aid Franco could not have been victorious, and that without the protection and control of Nazism and the adaptation of its methods of oppression Spain would not have been enslaved, Mr. Mendizábal ponders Spain's future, since "no one doubts any longer that the Franco régime is breathing its last."

The dilemma is evolution or revolution. It is up to Franco and his *Falangistas* to flee, say, to Ireland, and "give way to a national coalition cabinet, whose mission would be to prepare a transition without violence to democratic institutions," as requested by Don Miguel Maura (first Minister of the Interior in the Republic in 1936) in a direct message to Franco. Son of the former Prime Minister under the Monarchy, Don Antonio Maura, he "unites an uncommonly broad experience in political life in republican institutions which no one can controvert." And his message—a mandate from Republicans and Socialists—produced a severe international crisis. Inside Spain the ideal is spreading of a cabinet headed by Maura, in which would be represented the various republican parties, Socialists, liberals, who between 1936 and 1939 "sought reconciliation in Spain by means of international mediation, the democratic sector of Catholic social groups. . . . If Spain is to recover and give birth again to a social and political life characterized by diginity, freedom and justice, that is the path to follow."

F. H. S.

"Centenary of Rufino José Cuervo."—Ricardo J. Alfaro, in the *Bulletin of the Pan American Union*, 78: 674-681, December, 1944, outlines the life and accomplishments of the great Colombian philologist, and discusses the history and present status of the project to publish his masterpiece, the *Diccionario de Construcción y Régimen*. September 19, 1944 was the hundredth anniversary of Cuervo's birth. "No other linguist of his time understood so thoroughly the morphology, the history, the semantics, and the spirit of the Spanish tongue." Menéndez y Pelayo, Cejador y Frauca, and Lenz acknowledged Cuervo to be one of the great philologists of the Spanish language, and many other philologists of the present day have given him similar praise. Cuervo began his philological labors at the early age of nineteen. "In 1867, at the age of twenty-three, Cuervo collaborated with his eminent contemporary and fellow countryman Miguel Antonio Caro to produce a Spanish grammar which the learned Tamayo y Baus, in an official report to the Spanish Royal Academy, rated without reservation as 'a masterly work and the best of its kind in our language.' . . . In 1872 appeared the book entitled *Apuntaciones críticas sobre el lenguaje bogotano*, which was enough in itself to serve as a basis for a scholar's reputation. . . . Somewhat later he wrote the famous *Notas a la gramática de Bello*. . . . But Cuervo's great work, the one which revealed the fullness of his learning and his genius is the *Diccionario de Construcción y Régimen*. . . ." The first volume of this dictionary appeared in Paris, in 1886; the second was published in 1893. These two volumes embraced the letters

A, B, C, and D. "Years passed, and as people came to appreciate more and more the merit and usefulness of the work of the illustrious Colombian, there was more and more eagerness to see the succeeding volumes." At the Second International Conference of American States held in Mexico in 1901-02, a resolution was approved providing for financing the printing of the dictionary. Nothing resulted from this resolution. Cuervo died in 1911; he never completed the dictionary, because of the coolness of the reception accorded to it in Spain and because of discouragement over doubts cast on the authenticity of his sources. The manuscript of the work was deposited in the Colombian Legation in Paris, where it reposed for many years. In 1928 the Sixth International Conference of American States in Habana again passed a resolution providing for publication of Cuervo's masterpiece. The work had been completed from the letter A to the letter L. The task of verifying sources of the citations impeded preparation of the work for publication. Almost ten more years passed. Finally the manuscript was returned to the National Library in Bogotá. A Colombian, Father Félix Restrepo, and the Spanish grammarian Pedro Urbano González de la Calle have been entrusted with the continuation of the work. The work is proceeding slowly, for these two men have other onerous duties. "Fulfillment of the pledge made in Habana by the Spanish-speaking republics would be beyond question the best and greatest tribute they could offer to the memory of an American whose genius and achievements are the pride of a hemisphere and of a race."

W. T. P.

[The issue of the *Revista de las Indias* (Apartado 486, Bogotá, Colombia) for October-November, 1944, números 70-71, is entirely devoted to Cuervo. Among the contributors are Antonio Gómez Restrepo, Manuel Antonio Bonilla, Pedro Urbano González de la Calle, J. M. Restrepo-Millán, Luis E. Flórez, Aristóbulo Pardo, José Manuel Rivas Sacconi, and Manuela Manzanares. The issue also contains some unpublished correspondence of Cuervo, notes, and a review of Father Restrepo's recent volume, *Obras inéditas de Rufino José Cuervo*. (Bogotá: Instituto Caro y Cuervo, Ministerio de Educación, 1944.) H. G. D.]

"Inter-American Educational Relations."—Kenneth Holland, in *The Annals of the American Academy of Political and Social Science*, 235: 69-76, September, 1944, reviews the progress that has been made to date in educational cooperation between the United States and the Latin American countries. Beginning with the familiar story of the friendship between Domingo F. Sarmiento and Horace Mann in 1847-48, the author continues his narrative through the two United States missions sent to Peru in 1909 and 1921; the plan of the Pan American Division of the Carnegie Endowment for International Peace in 1914; the work of various Inter-American agencies, such as the Pan American Union; the Interdepartmental Committee on Cooperation with the Other American Republics of 1938; the work of private foundations and agencies in the field of educational relations; and the influence of Teacher's College of Columbia University in furthering Inter-American educational cooperation. Mr. Holland goes into some detail in describing the work of the

Office of the Coordinator of Inter-American Affairs, through its Division of Education, in cooperation with the Division of Cultural Cooperation of the Department of State. "The fields of education to be emphasized in carrying on the program will be literacy education, health education (emphasizing nutrition and hygiene), vocational education (emphasizing industrial, manual industries and agricultural training), and English teaching. All programs are cooperative, with each government contributing its proportionate share in funds, materials, and personnel. The plan in each country, of course, varies with the needs of the particular country. . . . The interchange of students and teachers is one of the most important phases of the Inter-American educational program." Mr. Holland points out that education in Latin America has in the past been predominantly cultural and classical, whereas in the United States it has been technical and scientific. These trends are now to a certain extent being reversed. The author describes two cooperative educational undertakings in Honduras and Peru to exemplify the work that is being done. He believes that "Inter-American educational cooperation can and will play its important rôle in the advancement of the American republics."

W. T. P.

"International Intellectual Relations."—Waldo G. Leland, in *The Annals of The American Academy of Political and Social Science,* 235: 83-91, September, 1944, outlines the activities of the American Council of Learned Societies in promoting international cultural relations between the United States and other countries. "The American Council of Learned Societies is a federation of American academies, societies, and associations, now twenty-three in number, which are devoted to the advancement of the humanistic studies. . . . Its organization in 1919-20 was due to the creation in 1919 of the Union Académique Internationale . . . , which was the first of the many international organizations of all sorts that came into existence in the decade following the First World War." The enterprises sponsored by the Union have been specific projects of research and publication. The chief business of the American Council of Learned Societies has been to cooperate in projects of the Union Académique Internationale. It has, however, carried on many projects independently. These have included the aiding of research, excavations and publications in many fields, the preparation of several important bibliographies, the exchange of research materials with other countries to facilitate the work of scholars, the awarding of fellowships and grants-in-aid, the development of special fields of study not sufficiently cultivated by American scholars, and the carrying on of a number of special war-projects, such as providing the government with special knowledge of specific areas possessed by American scholars, the organization of intensive instruction in the languages of strategic areas, the organization of the Inter-American Training Center in Washington to furnish to persons in the federal service an opportunity to learn something of the languages and cultures of the Latin American countries, assistance to Cultural Institutes in Latin America, the conduct of a survey of cartographical activities of the American countries, assistance to the publication of Spanish and Portuguese translations of North American books, assistance to the Instituto de Literatura Iberoamericana,

organization of a conference on Spanish and English teaching, the compilation of an anthology of contemporary North American literature, a special lectureship on Brazil, assistance to a conference of American committees of intellectual cooperation in Habana, and the protection of cultural treasures in war areas. The Council believes that in carrying on these research activities it is laying a solid foundation for future international cultural relations at all levels.

W. T. P.

"International Interchange of Students."—Stephen Duggan, in *The Annals of the American Academy of Political and Social Science*, 235: 92-99, September, 1944, discusses the history of the movement toward international exchange of students, and outlines the probable post-war policies of our government in this activity. The Institute of International Education is the organization that is concerned primarily with this problem. Founded in 1919 by Stephen Duggan, the Institute has, although without any funds of its own, carried on an extensive program of exchange of students with other countries. This has been made possible, in the case of students going to foreign countries, by means of the cooperation of the Ministries of Education in those countries. In this country it has been made possible by the generous cooperation of American colleges and universities, which have contributed complete or partial scholarships to foreign students. "Since the inception of this plan and down to the opening of the war in 1939, American colleges and universities granted, through the Institute, scholarships to more than 2,500 foreign students, with a value of $1,970,000. . . . The Institute has been likewise responsible for having sent almost 2,400 students to study in the European countries on exchange scholarships of a value of $917,040." The United States Government until comparatively recently took no interest in international education. However, the importance of cultural relations with other nations resulted finally in the organization in 1938 of a Division of Cultural Relations in our Department of State. In 1941 the Office of the Coordinator of Inter-American Affairs was established. Since 1941, the Institute of International Education has brought 830 Latin American students to the United States. Students thus brought to a foreign country have a splendid opportunity to become acquainted with its civilization and culture. After the war, our Department of State plans to extend our Good Neighbor Policy to the devastated countries of Europe, bringing many students to this country for education or technical training. "The Government of the United States cannot implement any such program. It must be carried out chiefly by the educational institutions and organizations of the country, but in cooperation with the Government. Such a contribution to sound social reconstruction will probably be as potent in the development of a friendly attitude toward our country by the peoples of the devastated countries as liberation resulting from military victory."

W. T. P.

"Libraries, Scholars, and the War."—Carl Hastings Milam, in *The Annals of the American Academy of Political and Social Science*, 235: 100-106, September, 1944, considers the problems created by the war for libraries and scholars. The war has destroyed with bombs and fire enormous quantities of

books. Looting of cultural materials has occurred in the Nazi-occupied countries. War casualties have been great among scholars. The foundations of free intellectual and artistic activity and expression have been destroyed in many countries. After the war, libraries will have to be restored in physical equipment, books, and staffs. To complete the files of scholarly materials in foreign libraries, large reserve stocks of periodicals issued since 1938 are being accumulated in this country. A national book campaign, similar to the Victory Book Campaign for the Armed Forces, will have to be conducted, to supply foreign libraries with American books. The purchase of foreign materials by American libraries has also been stopped by the war, and will have to be resumed. Important research materials will have to be obtained, the leading research libraries dividing the responsibility for maintaining collections in specified fields. The author surveys the activities of the American Library Association in promoting better cultural relations with Latin America. Among these have been sending American books to those countries and maintaining American libraries in Mexico City, Managua, and Montevideo. Similar activities have been carried on also in other countries: for example, the American Library in Paris, "information libraries" in many countries, sending microfilm materials abroad, and providing books for Great Britain and Russia. American librarians have been active in the training of foreign librarians, both in American schools and in training schools for librarianship established in other countries. Such activities will be extended after the war. American librarians must also be given opportunities to travel and study abroad, for much can be learned about library science in other countries. The responsibility for leadership on the part of the United States will be great, both in restoring library service in war areas and in expanding cultural relations among all nations.

W. T. P.

"Some Difficulties in Defining Pronunciation on Paper."—George E. Condoyannis, in *The Modern Language Journal*, 28: 587-589, November, 1944, calls attention to the dangers of using English words to exemplify foreign language sounds, and to the impossibility of representing on paper fine shades of pronunciation. His remarks were inspired by the many misleading examples given in Frederick Bodmer's recent book, *The Loom of Language*. "The real difficulty arises when we attempt to describe foreign sounds in terms of those of our own language," he says. "In spite of the most painstaking efforts at accuracy, the task of defining strange sounds on paper remains practically insurmountable." The difficulty arises from the fact that there are regional variations in the pronunciation of English, and the English examples given to illustrate foreign sounds will be pronounced differently by different people. The author offers no solutions to the problem, because he realizes that none are possible on paper. The author of *The Loom of Language* should, however, state explicitly that his references to English are valid only for British speakers—and not even all British speakers. "Luckily the sections on pronunciation in our high-school and college language texts are usually ignored in actual teaching practice in favor of the more direct and reliable method of mimicry. Nevertheless it would be a great help if all authors of such texts

adopted the practice of making it clear, in one way or another, what variety of English they are using as a standard of comparison for foreign sounds."

W. T. P.

"The Teaching of Conversation."—Theodore Huebener, in *The Modern Language Journal*, 28: 655-659, December, 1944, after first putting conversational control of a foreign language into its properly subordinate position as an aim in public-school teaching, proceeds to discuss classroom techniques that can be used in teaching conversational ability in a foreign tongue. "The primary aim of foreign language instruction in the schools has really never been the ability to speak," says Huebener. "The aim . . . has always been the teaching of a foreign language from the educational and cultural point of view." The author recognizes, however, that modern conditions will give greater importance to the spoken language, and that "we will require tens of thousands of people with oral facility." The school ought, therefore, to devote more time and attention to practice in conversation, although it "need not drop its wide, and shall we say, more substantial educational aim." Huebener believes, however, that we should approach conversational work with full realization of the following facts: (1) that "most of our graduates, as in the past, will not have need of spoken facility in the foreign language, for they will enter fields where it is not required"; (2) that "speaking ability, like performance on a musical instrument, is easy to acquire but is lost just as easily without constant practice"; and (3) that "speaking ability is strengthened and enforced by a good grounding in grammar, much reading and much writing." The first phase of conversational practice is oral reproduction from memory. This is followed by the raising of the level of the conversation through the substitution of alternative words and phrases. "The next level of conversation is discussion of a given oral or printed selection," paraphrasing and reproducing ideas of the author. "The third and highest level of conversational practice is the spontaneous treatment of a given topic. The student is now grounded in grammar. He knows his forms. He has an adequate stock of words and idioms. He has done some reading. The aim is to develop originality in thought, variety in expression, and readiness in reply." In the third stage there must be complete detachment from the printed page. "The type of instruction outlined above, of course, will extend over a number of years. The freer type of conversation envisaged on the third level will be possible only in the fourth year."

W. T. P.

"Let's Be Better Subscribers!"—A. M. Withers, in *School and Society*, 60: 365-367, December 2, 1944, takes teachers to task for confining their reading too narrowly within their own special fields, and not subscribing to and reading more journals in their own and related fields. French teachers uninterested in anything Spanish or Italian, Spanish teachers who do not read French journals, English teachers who disregard the foreign language periodicals, subject-matter specialists who do not read Education journals, and Education teachers who do not read journals in the subject-matter fields, are the persons to whom Withers directs his remarks. The reason for this neglect

of other fields is not, as some claim, lack of time, but rather absence of concern. This absence of concern is due to the fact that educators are unable to meet on a common intellectual ground. Many teachers spend hundreds of dollars in attending professional gatherings, but are unwilling to lend support with their substance to "the publications which voice the best thought and furnish the completest information and stimulation." Many who attend educational gatherings "are moved in this connection by purely conventional habits of thought, or habits of not thinking." Withers believes that it would be "far more in order, as a means of keeping professional interest alive and a world outlook in a good state of health, to subscribe to the journals, read them assiduously the year round, and aspire to take public part as contributors in the debates and discussions they motivate and originate."

W. T. P.

"Concentration *vs.* Dispersion."—M. S. Pargment, in *The Modern Language Journal,* 28: 457-462, October, 1944, pleads for the more thorough preparation of foreign language teachers, in order that the standards of foreign language instruction in this country may be raised to that of other nations. Pargment attacks the recommendation made in a recent study by Professor Edward F. Potthoff of the Department of Education of the University of Illinois, that teacher-training institutions should require more minors and less majors in the preparation of teachers, in order to prepare teachers to teach a larger number of subjects in small high schools. Pointing out that Mr. Potthoff considers sixteen hours as preparation for a minor, and that this amount of preparation in a foreign language would equal only two years of college work, Pargment says: "Surely a man who deals with the training of teachers knows beyond a doubt that sixteen hours, even when earned with the highest distinction, are absolutely insufficient to prepare one to teach a foreign language." Pargment notes that the war has brought strikingly home to us the fact that this country is sadly monolingual. He does not believe, however, that American children have any less ability or enthusiasm for acquiring other languages than children of other nations. "Our linguistic insufficiency is due almost entirely to three causes, all of which are directly traceable to those who shape the destinies of our schools, that is, administrators and professional educators: *first,* by far the greatest number of our foreign language teachers and instructors are almost unbelievably beneath their task, both professionally and culturally; *second,* the standard length of our language courses—two years—is ridiculously short; *third,* the teaching load that our high-school teachers are made to carry is abnormally heavy, which necessarily reduces their effectiveness." After the war the need for Americans trained in foreign languages will be great, and they must know those languages well. To meet this need, "we certainly must have no teachers with two years' training, when the minimum elsewhere is nine or ten."

W. T. P.

"The Psychology of the Subjunctive in French and Spanish."—Winthrop H. Rice, in *The Modern Language Journal,* 29: 26-36, January, 1945, attempts to explain the uses of the subjunctive mood in French and Spanish on the

basis of the psychological implications of emotion and lack of certainty. He finds that all uses listed in the grammars fall into one or the other of these categories and that no others are necessary. His article "is written primarily for the teacher—especially the young and inexperienced teacher—who is looking for more than mere mechanics." After discussing and presenting examples of the different uses of the subjunctive in noun, adjective, and adverbial clauses and explaining them psychologically on the basis of emotion or lack of certainty, the author concludes that "the subjunctive helps to convey to the listener or reader impressions, connotations, elements beneath the surface of the words themselves."

W. T. P.

"American Private Schools in Latin America."—Roy Tasco Davis, in *The Educational Record*, 25: 327-336 (October, 1944), discusses the status of American private schools in Latin America and the contribution which they are making to Inter-American friendship and understanding. To show the relative importance of private schools in Latin American countries, Davis says: "In Latin America as a whole approximately a fifth of the elementary and more than a third of the secondary students attend private schools." Private schools flourish for several reasons, including inadequacy of public funds for education, the existence of class-consciousness, and the advantages which private schools have to offer in the way of better personnel and plants, smaller classes, broader courses, special emphasis on foreign languages, and the extracurricular activities. American-sponsored schools in Latin America fall into three major categories: denominational schools, company schools, and community schools. Although mission schools have been established for various purposes, they appeal for the most part to the middle class. Company schools are of two types, those established for children of the native employees, and those established for the foreign "American" children. The former offer the regular curriculum of the country in which they are established; the latter are United States schools in curriculum, textbooks, and teachers. Community schools are those established in cities through the initiative of local American business men and with American financial backing; they often draw a large clientèle of nationals in addition to the American children, and are doing a valuable work in cultural relations between the two groups. Some of the schools have achieved accreditation by American standardizing agencies. An Inter-American Schools Service has been set up by the American Council on Education (744 Jackson Place, Washington 6, D. C.) to coordinate and facilitate the activities of these schools. American schools have been leaders in the educational progress of the countries they serve. "Over a period of years more than a million Latin American students have attended North American schools, and it is estimated that at present approximately 50,000 are in attendance each year." These North American schools have made significant contributions to the promotion of Inter-American friendship and goodwill toward democracy. Their importance will no doubt in time decline, as publicly-supported education grows, but there will be a need for them for some generations to come.

W. T. P.

NOTES AND NEWS*

Conducted by
MARJORIE C. JOHNSTON, *Associate Editor*
and the EDITOR

New Course of Study for Spanish in the High Schools of Texas.—The Texas State Department of Education has announced the publication of a new course of study for Spanish in secondary schools. A brief review of how the bulletin was developed is of interest because it shows the significant way in which the opinions and work of Texas teachers are represented.

For a number of years, in teachers' meetings, conferences, and journals, there had been a growing expression of the need for a new bulletin on the teaching of Spanish. In 1943 a definite step toward the production of the course of study was taken by the State Department of Education, which sent to every junior-high and high-school teacher of Spanish a questionnaire requesting the following information: the textbooks in use, together with an evaluation of them; the number and size of classes conducted daily by each teacher of Spanish; the reference books being found helpful in Spanish classes; the teacher's most perplexing problems; the types of material which would be most helpful in solving these problems. Two-thirds of the teachers returned the questionnaire.

At the Teacher-Training Workshop on Inter-American Relations held at the University of Texas in April, 1944, the Spanish teachers present met with Mrs. Connie Garza Brockette, Assistant Director of the Division of Education and Teacher Aids, Office of the Coordinator of Inter-American Affairs, and with Dr. Marjorie C. Johnston, Consultant on the Teaching of Spanish, United States Office of Education, to discuss plans for a thoroughgoing revision of the state course of study for Spanish in the high school. About fifty teachers and administrators participated in the discussions and made recommendations concerning the principles to be emphasized in the preparation of the new course of study.

During the summer of 1944 two activities initiated the actual writing of the bulletin. The Planning Committee, organized by the Director of Curriculum, Texas State Department of Education, agreed to meet for a working conference in October. Each member of the Committee was asked to be ready at that time with suggestions and contributions for the bulletin. To provide a nucleus about which to build the course of study a number of teachers of Spanish, forming the Production Committee, worked under the guidance of consultants in summer workshops on units of work, lists of books, and curriculum-enrichment materials. These teachers tried out the material in their classes during the fall semester.

* Material believed to be suitable for notice in this department may be sent to Dr. Marjorie C. Johnston, Division of Inter-American Educational Relations, United States Office of Education, Federal Security Agency, Washington 25, D.C., or the Editor.

At the Working Conference the Planning Committee adopted a plan or organization for each unit of work for the first two years, selected the units, and designated certain material for each unit. To allow flexibility and at the same time to supply suitable materials for pupils of different abilities, the Committee outlined more than any one teacher is expected to do with any one group. Suggestions in less detail were made for the third and fourth years. In January the manuscript was reviewed, revised, and prepared for the printer.

In the production of the course of study four major needs were recognized:

To prepare pupils, through natural activities and experiences, to express themselves in Spanish.

To meet the needs of pupils in *Texas* schools. The course, therefore, includes materials designed to foster better understanding of Spanish-speaking people and calls for the pronunciation, idioms, and vocabulary used in Mexico and other neighboring American countries.

To follow basic techniques of instruction: demonstration on the part of the teacher, participation on the part of the pupil.

To provide for different abilities. The first-year class in the high school in Texas may be made up of Spanish-speaking students, students who have had from one to six years of Spanish in the elementary school, and students who have had no Spanish at all.

The course of study was written without reference to any particular textbook. Since Texas uses the plan of multiple adoption for first- and second-year Spanish, schools being free to make their own choice within the adopted list, each teacher is expected to select the units and readings which seem most appropriate and useful for his own classes.

The Planning and Production Committees worked under the direction of Miss Myrtle L. Tanner, Director of Information and Statistics in the Texas State Department of Education, and to her goes much of the credit for the bulletin. Its preparation and publication were made possible through a grant-in-aid from the Office of the Coordinator of Inter-American Affairs and through scholarships given to teachers composing the Production Committee by interested citizens and civic organizations.

M. C. J.

Conversational Spanish in the Elementary Schools of Florida.—A forty-one-page *Tentative Guide for the Teaching of Conversational Spanish in Florida Elementary Schools* has been mimeographed for distribution by the Florida State Department of Education. The material was developed at the Polk County Workshop in Bartow, Florida, during the summer of 1944 under the guidance of Dr. Myra Yancey, Associate Professor of Education and Critic Teacher for Spanish, of the Florida State College for Women. In the Foreword, Dr. Colin English, State Superintendent of Public Instruction, stresses the importance of better Inter-American understanding as an objective of Spanish teaching. "This tentative guide," he writes, "is a fine beginning. I hope that other groups will develop similar guides and that more extensive material will be available as an outgrowth of experience and practice. Such growth will not only implement the teaching of Spanish from the conversa-

tional approach but will serve to stimulate a better understanding of Inter-American affairs."

The *Guide* contains a number of suggestions for teachers who plan to introduce the study of Spanish in the elementary schools of Florida. Since many of the suggestions may be applicable in other states they are listed here:

1. Spanish can be introduced as early as the third or fourth grade, but some schools prefer to begin the teaching of this language in the fifth, since it can be integrated with the study of Mexico and Central America. Once the language is introduced to a group it should be continued, insofar as the schedule will permit, through the grades and into the junior high school. This is advisable in order to retain the skills acquired and in order to provide a unified program in the elementary and secondary schools.

The study of Spanish can be integrated with the elementary program in art, music, and social studies. It can parallel the study of colonization, the geography and the peoples of Central and South America. In the junior high school it can be integrated with a minor unit on the peoples of the Americas and their adaptation to the geographical environment. In the eighth grade there can be an integration in the major unit on the relationship of the United States and the Latin American countries.

2. If the classroom teacher is not qualified to teach conversational Spanish, the high-school teacher might assist. Wherever it is possible, a Spanish-speaking teacher should be asked to participate.

3. The language should be taught daily if possible, or as often as the schedule will permit. The length of time of the lesson should vary according to the level of the pupils. In some schools twenty-minute periods are used for the fifth grade and thirty-minute periods for the sixth grade. If no special period can be assigned, teachers might use special activity periods. Some teachers use Spanish terms, greetings, directions, etc. in a daily program.

4. The method used should be an oral and conversational one, in which there is direct association between objects and their Spanish names, and in which motor activities are involved. Translation into English should be avoided in order to work towards thinking in Spanish, and in order to teach pupils to express ideas, felt needs, or wants in that language. Correct pronunciation and a functional vocabulary are suggested as the bases for the teaching procedure. Grammar should be introduced in the form of vocabulary in thought groups. We suggest that isolated word lists be avoided and that vocabulary be taught by means of phrases or simple sentences related to life experiences or environmental situations.

5. The actual reading of Spanish by the pupils should not be undertaken until relatively fixed habits of hearing and speaking have been formed. Such reading should contain words already recognized aurally. It is suggested that reading should not be undertaken by children who have not acquired satisfactory reading habits in English according to their level.

6. Content material should be informative, centering around the life and customs of Spanish-speaking children, and should develop an appreciative attitude toward those of foreign birth or background.

7. It is suggested that no grades be given unless demanded by the children. In this case *Satisfactory* might be used. Likewise it is unwise to use formal tests for evaluating the work, unless a program is followed throughout all the grades, and then they should be used only as an evaluative procedure at the end of the eighth grade.

8. It is suggested that there be a steady use of simple songs such as Spanish-speaking children actually sing, games, jingles, and dramatizations. Games are valuable if they involve learning situations and if a steady progress is made in mastery of useful expressions and a functional vocabulary.

M. C. J.

New Materials Available from the United State Office of Education.—The Division of Inter-American Educational Relations, United States Office of Education, has prepared five new packets of pamphlet materials which are now available on loan: Spanish for Elementary Schools, Latin American Literature, Education of Spanish-speaking Children, Brazil, and Portuguese Language. The packets contain bibliographies, source lists, magazines, units and courses of study, conference reports, reprints of articles, descriptive booklets, and other materials of use to teachers. During the school-year packets may be used for a period of two to three weeks at no expense to the borrower except return postage. (The packets average about four pounds each and the postage, depending upon the zone, amounts to between fifteen and forty cents.) For the duration of summer workshops, institutes, or conferences all the packets may be borrowed at one time.

A mimeographed copy of an article entitled "Language—One Means of Improving Mexican-American Relationships," by Elis M. Tipton, Vice-Principal of the San Dimas Elementary School, San Dimas, California, may be obtained free upon request. The article was first published in *Claremont Colleges Reading Conference Ninth Yearbook, 1944.*

The Inter-American Workshop: Some Suggestions for Directors and Staff Members was prepared and published cooperatively by the United States Office of Education and the Office of the Coordinator of Inter-American Affairs in response to inquiries from persons who were planning or directing an Inter-American workshop. Topics included in the discussion are the purpose of an Inter-American workshop, how it may be organized effectively, what practices have developed in different parts of the country, and what can best be accomplished. Sample forms and lists are appended. A limited number of copies are available for free distribution.

M. C. J.

Exhibits of Mexican Puppetry.—A communication from Miss Marjorie H. Batchelder, School of Fine and Applied Arts, Ohio State University, announces two exhibits of Mexican Puppetry which are now being circulated by The Puppeteers of America. Through its Inter-American Committee this organization is fostering cultural relationships between our country and the Latin American countries. Its program includes correspondence with puppeteers and the exchange of books, photographs, and puppet exhibits. Last fall The Puppeteers of America acted as host to Roberto Lago and Lola Cueto, who made a short tour of the United States with their puppet show. Mr. Lago is director of the Teatro del Nahual, one of three puppet-theaters sponsored by the Mexican Ministry of Public Education. Concerning the two exhibits now available Miss Batchelder writes, "We are anxious for this material to be exhibited as widely as possible, because it offers an unusual opportunity for studying one of Mexico's most popular arts." She gives the following description of the exhibits.

EXHIBIT NUMBER 1. There are seventeen hand-puppets and rod-puppets designed by such well-known Mexican artists as Lola Cueto, G. Fernández Ledesma, and Julio Castellanos for the Teatro del Nahual. The figures are larger than the usual American puppets of this type, the heads being from three to four inches in diameter, and the puppets 18 to 24 inches high. There is fine sculptural quality in

the heads, and the costumes are rich and full of color. A complete pictorial record of the work of the Teatro del Nahual is shown in a group of fifty plates, size 16 by 20 inches. There are photographs of puppets, etchings and mezzotints by Lola Cueto, sketches for puppets and scenery by various artists, explanatory plates and a historical note on puppetry in Mexico. Publicity material, labels and standards for supporting the puppets are included. This exhibit may be rented for a maximum of three weeks for $10, plus the express one way.

EXHIBIT NUMBER 2. Ten puppets similar to those described above comprise this exhibit. There are also eight color sketches for puppets and scenery, matted to size 16 by 20 inches. This group may be rented for a maximum of two weeks for the sum of $5, plus the express one way.

M. C. J.

Sample Guide for a Reading Test.—Professor Alfred Adler of Northland College, Ashland, Wisconsin, has devised a type of test-exercise that combines reading comprehension, literary and cultural interpretation, and conversation. The purpose of this approach is to make beginners' texts more meaningful to the student without using class time for interpretative lectures in English and to channel and stimulate purposeful conversation. The following sample, based on the text *Tales from Spanish America,* edited by R. L. Grismer and N. B. Adams (New York: Oxford University Press, 1944), illustrates the idea. Besides offering the sample to "Notes and News" Professor Adler kindly states, "I may add that I should be happy, for my own benefit and for the benefit of my colleagues, to help teachers and instructors who wish to have one of their beginners' texts in the manner proposed by me."

The Story: "El Alacrán de Fray Gómez" by Ricardo Palma.

Poor Jeromo, in need of a modest sum and unable to find a creditor, believes that the saintly Fray Gómez is able to help him. His faith is justified. Fray Gómez takes a scorpion off the window-sill, Jeromo brings it to a usurer, the animal turns into a piece of jewelry. Prosperous, Jeromo returns to the usurer to pay the sum needed to take the scorpion back to the friar. Obedient to Fray Gómez, the scorpion (an animal again) continues its walk on the window-sill.

Considerations for the teacher to bear in mind before he constructs the test:

This *tradición peruana* may be appreciated on different levels of abstraction: (a) child-like faith in miracles, (b) cultural anthropology, (c) psycho-cultural phenomenon with socio-economic implications, (d) vague reliance on wealth found in the New World. It is obvious that such considerations cannot be lectured on in English, much less in the foreign language. The following suggestions are given to outline the construction of a test planned so as to combine,

(1) the actual reading comprehension of the text with

(2) the understanding of the major points set forth above in the "Considerations," and in such a way that

(3) conversation about the text is made possible without exceeding the level of elementary students.

Guide for the test:

I. Mention in the simplest possible words the importance of child-like faith experienced by Jeromo and Fray Gómez. Then give fifteen or twenty passages by page and lines (on the board). Ask students to find among these passages five illustrations of this faith.

Five correct passages: (1) Jeromo says to himself that Fray Gómez will be able to

help him (page 36, lines 27-29). (2) Jeromo cannot tell why, but he has faith in the friar (page 27, lines 12-13). (3) "Faith will save you," says the friar (37; 14). (4) The miracle takes place (27; 26-30). (5) The second miracle (38; 15-19).

II. Mention in the simplest possible words in Spanish that the friar has the reputation of a miracle man among supersitious Peruvians, that the hypnotic atmosphere conveys itself even to the usurer and to the animal. (Words like hypnotic, reputation, superstitious, etc. are cognates and therefore easily understood.) Then give ten or fifteen passages, asking the students to select the five that seem to bear out what you mentioned.

Five correct passages: (1) The friar is said to have the reputation of a miracle man among superstitious people (35; 15-16). (2) The friar begins to perform; he looks around at the walls, tears a page out of an old book (37; 15-19). (3) The usurer's covetousness; he is certain of the value of the scorpion (38; 1-3). (4) The usurer even hopes to acquire the jewelry for himself (38; 5-10). (5) The scorpion obeys as if under a spell (38; 18-19).

III. Mention the economic angle, the confidence of Jeromo in his new enterprise and prospective prosperity; the willingness of the usurer to invest in this enterprise. (Use cognates in simple sentences.)

Correct passages: (1) Jeromo begins to prosper (38; 11-13). (2) The usurer's hopes (38; 7-8). (3) Formal business procedure (38; 4-6).

IV. Mention the playful reference to New World wealth, and also the fact that Old World faith is first shaken in the New World setting and then in the end confirmed.

Correct passages: (1) Jeromo says that the Lord has not helped him yet (36; 20-21). (2) Jeromo's faith and gratitude will last beyond the time of the actual miracle (37; 2-9). (3) The description of the scorpion (an exotic New World animal) associated wth Peruvian (New World) wealth (37; 26-30).

The student who finds the sixteen correct passages will have proved that he comprehends the text, that he is able to evaluate the text with higher aims in mind than just words and idioms.

Conversation:

The test done, a conversation may be channeled along the following lines: Refer in simple Spanish to a passage in the text. Give page and lines. Ask if this passage serves as an additional illustration to I or II or III or IV in the test. The weaker student, more dependent on the text, may reply: "This passage (and he quotes it) goes with I (quote). Or, "This passage (quote) does not go with I (quote). The stronger student, less dependent on the text, may add: "This passage goes (or does not go) with I (quote more freely) *because* (give reasons).

Thus several passages may be used, offering opportunity for conversation for weaker as well as stronger students, and encouraging all to speak with a mature evaluative purpose in mind. The underlying assumption is, of course, that speaking with a mature purpose adds to rather than detracts from the desire for expression.

M. C. J.

Cartilla, 1944-1946.—Students of Spanish will find much of interest in the booklet called *Cartilla, 1944-1946* which has been published by the Mexican Ministry of Public Education for use in the campaign against illiteracy. According to the law of August 21, 1944, it is the patriotic duty of every literate citizen of Mexico to teach at least one other person to read. For the guidance of those who need materials and suggestions concerning how to teach reading the Ministry of Public Education serves as distribution and information center. The *Cartilla* contains instructions for the teacher and

readings for the pupil. The readings, very simple in part one and fairly advanced in part three, treat practical subjects of daily living and national events.

M. C. J.

Colored Photographs of Mexico.—Several portfolios of colored photographs by Mario Bucovich may be obtained from Fred Leighton's Mexican Imports, 24 University Place, New York City. A small collection of nine pictures (6 x 8 inches) is entitled *Mexico* and sells for one dollar. Four collections of larger pictures (13 x 18 inches) feature the Valley of Mexico, Acapulco, Oaxaca, and Puebla. Each large portfolio contains eight photographs and sells for ten dollars.

M. C. J.

Our American Neighbors.—The attractive booklets on the American Republics which were published separately and distributed free by the Office of the Coordinator of Inter-American Affairs have been published in a one-volume edition by the Public Affairs Press (2153 Florida Avenue, Washington 8, D.C., 1945). The following statement, made by M. B. Schnapper of the Public Affairs Press, in the "Acknowledgment" is of interest: "The material in these pages had its origin in what can well be considered one of the most notable pamphlet series ever issued by a government agency. Prepared by the Office of the Coordinator of Inter-American Affairs during 1943 and 1944, the pamphlets received considerable acclaim for the succinct and vivid form in which they presented the history, achievements, economic characteristics, and cultural contributions of our Southern neighbors. So great was their popularity that the demand far exceeded even the unprecedented circulation of several million copies. The series appears here in essentially its original form. However, it should be noted that several of the pamphlets have been brought up to date, that certain minor errors have been corrected, and that some textual deletions have been made because of space limitations." The price of the volume is $3.00.

M. C. J.

Hablemos.—In January the students of Spanish language in Horace Mann-Lincoln School, Teachers College, Columbia University, published a ten-page leaflet called *Hablemos.* They have adopted the *lema* "Hablando se entiende la gente," and it is evident from their articles that they have gained invaluable experience both in the making of a magazine and in expressing in a foreign language their feelings and point of view about current affairs in the nation and in their lives. Vicente Ramos-Espino, their teacher, writes that he and the students would be interested in exchanging this publication with classes in other schools who may be doing something similar.

M. C. J.

The Quichua Language, A Vocabulary.—The following offer has come from Miss María A. Álvarez, Secretary of the Sociedad Panamericana, Apartado 315, Quito, Ecuador:

"We recently published a small book by Dr. J. M. Sheppard, Director of this Society, entitled *The Quichua Language, A Vocabulary.* We believe that this is the first work of its kind where Quichua has been translated to both Spanish and English. The booklet has ninety pages, index in English. You are no doubt aware that sixty or more per cent of the populations of Ecuador, Peru, and Bolivia speak Quichua.

"This little work was not printed for profit. Obviously the average layman would not be interested in purchasing it. At the same time we can hardly afford to give the books away indiscriminately. And so Dr. Sheppard has asked me to suggest that perhaps you can recommend individuals to whom we can send a copy of this book with our compliments, where it would do the most good and be appreciated. If you care to announce our offer, then applicants may write to us directly for a copy. They should give some genuine reason or cause for needing or wanting it; otherwise we would be swamped with requests from people who have no reason for asking except that it is free. We have three hundred copies for free distribution and hope to place them where they may serve to preserve the language of the Incas."

M. C. J.

Radio Programs in Spanish.—"Las Emisoras de los Estados Unidos, Programas en Español" is a schedule, issued monthly, of short-wave radio programs in Spanish. Requests for the schedule should be addressed to the Radio Division, Office of the Coordinator of Inter-American Affairs, Commerce Department Building, Washington 25, D.C.

M. C. J.

Scholarships Given by Portuguese Educational Society.—At its February meeting, attended by more than seven hundred persons, the Portuguese Educational Society of New Bedford, Massachusetts, awarded two scholarships of $100 each. The recipients, Miss Alice Agostinho of Pembroke College, Brown University, and Miss Elsa Rodrigues of New Bedford High Schol, were chosen because of their interest in the Portuguese language, their attainment in its study, and their intention to teach it. The Society also awarded two prizes, copies of Camões's *Os Lusíadas* in English translation, to New Bedford High School students for their excellence in Portuguese study. The president of the Society, Mr. Frank Vera, opened the ceremonies and Professor Carlos F. Weiman of Brown University was the principal speaker.

M. C. J.

Denver High School Students Have Enthusiasm for Mexico.—Miss Ruth Heilman of South High School, Denver, Colorado, contributes this inspiring account of activities which her students enjoy.

"Since attending the Spanish Language Institute sponsored by our United States Office of Education at the National University of Mexico last summer, my interest in Mexico and its people has been at an unusually high peak. As a result, many of my students have developed a comparable enthusiasm.

"We are using all of our Spanish classes textbooks that emphasize Mexico. Consequently, there is unlimited opportunity for discussion of the country and its

people. After discussions in class, students pursue the study of subjects which interest them most and report back to the class their latest findings. Some are interested in the Toltecs, Aztecs, and Mayas and are constantly bringing us tales of their curious religious practices, modes of living, construction of temples, etc. Others are fascinated by the romantic history of the country, the influence of religion, the magnificent cathedrals, the interesting customs, the colorful *fiestas*, architecture, education, natural resources, the volcanos—Popo, Ixta, and Parícutin—and Mexico's part in the war. While in Mexico I tried to follow the itinerary of two imaginary characters in one of our stories as they toured Mexico. Using the sidelights that I am able to provide and information which they glean through their reading, students sometimes write original scenes set at the point of interest at hand—Xochimilco, Toluca, Taxco, the Pyramids, Chapultepec—or some other historical spot and dramatize them for the class. Several students who are talented in art draw pictures depicting important customs mentioned in our story or in the dramatizations. Last week our room displayed an array of traffic signs. We encountered NO HAY PASO, SE PROHIBE ESTACIONAR, ALTO, SIGA, VELOCIDAD MÁXIMA 80 KM. POR HORA at every turn.

"An activity which aroused considerable interest was an imaginary radio program which originated in Mexico City and took us by remote control to several states in Mexico where the commentators provided descriptions of their respective states and described a bull fight, a *fiesta*, and the volcano Parícutin. At present another group of students is preparing a continuation of this program which will take us to other states in Mexico.

"The students enjoy reading Mexican magazines and newspapers. Consequently we devote some of our class periods to the reading and discussion of the most interesting articles. From time to time students read fairy tales and nursery books that I brought from Mexico and translate them for the class. Occasionally we spend a period on the want-ad section of the Mexican newspapers, answering ads and writing other ads.

"Our songfests always meet with a great deal of enthusiasm. We sing folk and popular Mexican songs and dance folk-dances.

"Students in one of my more advanced classes are experiencing a real thrill through their correspondence with students in schools which I visited last summer. They are exchanging pictures, stamps, and other souvenirs. Our class-room movies on Mexico provide many subjects to discuss in their letters.

"During our group conversational periods when the class is divided into small groups with a chairman responsible for leading the conversation and keeping the 'conversational ball' rolling, I find that Mexico is one of the most popular topics for discussion. I feel that my students have developed a sincere interest in their closest Latin American neighbors and many are planning a visit there as soon as conditions permit in order really to know the Mexican people."

M. C. J.

Pan American Week at South Shore High School, Chicago.—Miss Frances Curtis of South Shore High School, Chicago, Illinois, reports that Pan American Week was celebrated this year by adding emphasis to the all-year teaching of Inter-American cooperation and interdependence. An assembly was given every day by a different department. The music classes took over one day, history another; then art, English, and commercial geography presented a program. The Week ended with the annual *Fiesta* presented by the Pan American League.

The development of Pan Americanism as an integral part of the school

program is intensified in the Spanish classes through correlation and socialization of classroom work as follows:

Teaching the students that the most fundamental bond of understanding of a people is created by a knowledge of their language.

Observing days of historical importance in Latin America.

Current material, such as radio programs and newspaper items.

Planned "incidental" teachings at the logical times, such as the month of December, with its various Christmas customs.

Schoolbooks and children's books from other American countries.

Informational talks by the teachers and students who have had personal experiences in Latin American countries.

Home-movies and commercial films on the customs and products of Latin America.

Special assignments for reports dealing with varied phases of life in the other American republics.

Arranging bulletin-board displays of materials sent out by the Pan American Union and other organizations.

Discussions of problems affecting the relationships between the Americas.

Outside reading of books on travel, biography, history, or fiction on Inter-American subjects.

Correspondence and exchange of souvenirs with pupils in English classes in Mexico.

Display of *realia* from other American countries.

Teaching of songs and proverbs in Spanish.

M. C. J.

Inter-American Program of Rollins College.—Every Sunday afternoon during the winter and spring months Rollins College, Winter Park, Florida, presented motion pictures and speakers on life in the other American republics. Agriculture, art, customs, economic developments, education, health programs, housing, industry, mining, religion, science, trade, traditions, transportation, travel, and war contributions are among the subjects treated in the series of programs. The films, the majority of which were produced by the Office of the Coordinator of Inter-American Affairs, were made available also for the free use of schools, hospitals, churches, clubs, and other organizations of Orange County and nearby areas. Professor A. J. Hanna, Director of the Inter-American Program of Rollins College, states: "Motion pictures constitute one of the most effective and forceful teaching tools employed by the Office of the Coordinator of Inter-American Affairs to promote and accelerate understanding between the republics of Latin America and the United States. Future world peace depends, in large measure, on how well the peoples of the various nations know and understand each other. This educational service provides a sound method for the preservation of peace in the Western Hemisphere—at home, where good works should begin." The films shown during Pan American Week were Colombia, Cuernavaca, Heart of the Inea Empire, Our Neighbors Down the Road, South Chile, The Amazon Awakens, Treasure Trove of Jade, and Yucatan.

M. C. J.

Declamation Contest in Spanish and Portuguese.—On the evening of March 9 El Círculo Cervantes of Howard University, Washington, D.C., presented thirty students in a declamation contest. Sr. Jaime Smith of Panama City, Panama, a medical student at Howard University, opened the session. The program was divided into four parts, selections by elementary, intermediate, and advanced students of Spanish and by students of Portuguese. All of the contestants displayed unusual dramatic ability and interpreted their selections in an excellent manner. In two groups, the elementary and advanced Spanish, the judges awarded two first prizes. The program follows:

ELEMENTARY SPANISH

"Fusilamiento" ..... Guillén
The poet describes the execution of a man by four soldiers who are as tired as he is.

"Rimas" ..... Bécquer
The strong ties existing between two persons causes one to sense the other's danger, even to the point of knowing when death has claimed the loved one.

"Metamórfosis" ..... Urbina
The description of how a kiss turned into a sigh.

"A Kempis" ..... Nervo
The lament of the young man after reading the philosophy of Kempis and finding his ideals shattered.

"Dos Niños" ..... Guillén
The author wonders whether these two boys, one black, one white, will march together as brothers in later years, as they do now because of their misery.

"Rima" ..... Bécquer
A praise to the eyes of his beloved.

"Balada de los Abuelos" ..... Guillén
The poet proudly sings to his black and white ancestry.

INTERMEDIATE SPANISH

"Muchachas Solteronas" ..... López
The poet speaks of provincial old maids who spend their time reading love-story magazines and peering into windows when they are not sewing or at church.

"Nocturno" ..... Florit
The poet alone at night calls forth memories under the stars and feels the sorrow which trembles in the world.

"Dile que . . ." ..... Castañeda
The poet sends his message of love to a lady who is ignorant of his passion for her.

"La Lección de las Cosas" ..... Díaz
The poet feels that each element of nature has a soul. The perfume is the soul of the rose, in each stone there is a destiny, each breeze carries with it a sigh. Each seed which lies in a furrow has felt palpitate the soul of the earth.

"Sin Saber Por Qué ..... Argüello
Light is the life-giving blood of day. When light is gone the day dies and the poet becomes profoundly sad without knowing why.

"Estancias" ..... de Icaza
The poet recalls a love that was and mourns that all is the same except that love since another has taken its place.

"Serenata de Nochebuena" ..... Anonymous
In this prose selection the author describes the myriad sounds of the revellers in the streets of Madrid on Christmas Eve above which he seems to hear the flapping of wings and the chorus of angelic voices which sang in Bethlehem twenty centuries ago.

"Iba Solo" ..... Zúñiga
The poet walks alone in his sadness, meditating upon his sorrows, when he glimpses at a window a beautiful, bewitching girl. He continues on alone in his profound sadness but carries with him a mental image of the lovely girl he has just seen.

"Para Entonces" ..... Gutiérrez Nájera
A man who wishes to die young when life still holds all its charm.

"Triolets" ..... Prada
Part I. The poet attempts to interpret the expression of the eyes of his loved one. Do they speak to him of love and fidelity or of anger and disdain?
Part II. Great wealth and glory seldom come to man during a lifetime. Therefore the poet advises man to take full advantages of his youth and enjoy life freely.

"La Cigarra y la Hormiga" ..... La Fontaine
The fable of the grasshopper who played during the summer while the ant worked.

"La Tejedora de Ñandutí" ..... Montes
This poem, which tells of the love of a simple peasant boy, a shepherd, and a little girl who weaves, contains several picturesque words of the primitive language of the Indians who inhabited the immense territories which today form the republics of Argentina, Uruguay, and Paraguay. It is a language full of majesty and harmony and today it is spoken not only by the Indians but also by many of the creoles of Paraguay.

"El Perro" ..... Plácido
The poet compares the actions of a dog, who in words is very brave but in deeds quite the opposite, to those of human beings.

"Las Golondrinas" ..... Bécquer
The author sings to the swallows that will never return and the love that will never be.

"El Brindis del Bohemio" ..... Fierro
This poem tells of the toasts made on New Year's Eve at the stroke of twelve, by a group of "bohemios"; toasts to love, hope, and motherhood.

ADVANCED SPANISH

"Rumba de la Negra Pancha" ..... Portuondo
Pancha is a laundress by day but by night is a veritable *artiste* of the *rumba*.

"Sonatina" ..... Darío
A princess who has no interest in the place, the jester, or herself until her love comes to change her sadness into gladness.

"Quién supiera escribir" ..... Campoamor
An illiterate country girl asks the parish priest to write a letter for her to her lover. The understanding priest knows exactly what to say.

"Balada del Güije" ..... Guillén
The poet recounts the superstitious legend of the water-demon brought from Africa by slaves.

"Sensemaya" ..... Guillén
An African incantation for killing a snake.

"El Corbacho" ..... de Talavera
Someone has stolen María's little red hen. The village resounds with her outcries and heaven with her pleas for retribution. The tell-tale feathers that she recognizes on the ground mean that her little hen has been eaten.

PORTUGUESE

"Canção de Exilo" ..... Dias
The Brazilian poet, during his student days in Portugal, longingly recalls the beauty of his fatherland. "My land has palm trees where the swallow sings."

"No Jardim" ..... de Abreu
The little girl is seated on the poet's knees, when a butterfly as blue as her own eyes catches her attention. She runs, following it through the flowers, and the poet thinks of them as two butterflies.

"Música brasileira" ..... Bilac
The national music of Brazil is a blend of African melancholy, Indian dance-rhythms, and Portuguese lyricism.

M. C. J.

English Classes in Latin America.—A dispatch from Mexico City to *The Christian Science Monitor,* December 21, 1944, reported in *School and Society* for January 27, 1945, states that 15,000 adults in Latin American countries are studying English "under the sponsorship of the United States Government, which now has language projects in every southern republic." This number does not include students of English in private classes or in schools having no connections with the United States. English-language classes have been established in Latin America under the auspices of the Office of the Co-ordinator of Inter-American Affairs and the Department of State, and are financed in part by the United States Government.

W. T. P.

Summer School in Virginia for Spanish Teachers.—A Spanish Workshop will be held from June 22 to July 21, 1945 at Westhampton College, Richmond, Virginia, sponsored jointly by the Virginia Chapter of the American Association of Teachers of Spanish and Portuguese and the University of Richmond. Help for the Workshop has been given by the Office of the Coordinator of Inter-American Affairs. Consultants and lecturers are being furnished by the Division of Inter-American Educational Relations, United States Office of Education. Dr. Salvatore Mangiafico, of Sweet Briar College, President of the Virginia Chapter of the Association, will be the director of the Workshop, assisted by Professor Margaret T. Rudd, of Westhampton College, University of Richmond. Among the lecturers will be Dr. Gordon Brown, formerly of Georgia Institute of Technology and the Duke University Spanish School and Dr. Marjorie C. Johnston, of the United States Office of Education.

The Workshop has the backing of the Virginia State Board of Education, which is offering certification credit to all teachers who attend. Every school superintendent in Virginia has received a notice of the Workshop from Dr. Dabney S. Lancaster, State Superintendent, and superintendents are urged to raise funds for scholarships from their respective communities. Scholarships covering the registration fee are likewise being offered by the University of Richmond and by the Virginia Chapter of the American Association of Teachers of Spanish and Portuguese. The tuition fee will be $20 and board and room will amount to $15 a week. There will be courses in geography, civilization, and conversation, and a seminar on teaching methods, and in the afternoon, "paseos," "fiestas," films, and the like. Further information may be obtained from Professor Margaret T. Rudd, Westhampton College, University of Richmond, Virginia.

H. G. D.

New Pamphlet Helps Pan American Clubs Plan Activities.—Suggestions for activities, organization aids, and other valuable material for advisers of Pan American Clubs are featured in *Inter-American Cooperation in the Schools: Student Clubs,* a new pamphlet published by the United States Office of Education, Federal Security Agency. Prepared to assist faculty advisers of Pan American Clubs to organize student groups, the pamphlet traces the growth of Pan American Clubs in the United States and other American republics and discusses the importance of these clubs in the development of Inter-American cooperation. The largest portion of the illustrated pamphlet is devoted to program suggestions and sources of program aids. Celebration of three occasions of Inter-American significance—Teachers' Day, September 11; Columbus Day, October 12; and Pan American Day, April 14—are discussed. Bibliographies of program aids in the fields of art, biography, the dance, films and recordings, foods, games and quizzes, geography, history, international relations, language, literature, music, and radio are given in detail. Illustrations depict activities of many flourishing Pan American Clubs in the United States. *Inter-American Cooperation in the Schools: Student Clubs* was written by Esther Brown, associate specialist in the Division of Inter-American Educational Relations. Copies of the publication, Pamphlet No. 97, may be purchased from the Superintendent of Documents, Washington 25, D.C., for ten cents.

H. G. D.

Citizenship Program Aids: A Cooperative Project is the title of a new seventy-two page pamphlet issued by the Office of Educational Services of the Immigration and Naturalization Service in cooperation with the National Education Association's Committee on Citizenship. This pamphlet includes selections on Americanism, both in poetry and prose; several creeds and oaths found effective in citizenship ceremonies; quotations from foreign-born American citizens; and sample programs, illustrating the scope and patterns of successful ceremonies. The introduction calls attention to the origin and purpose of these ceremonies and the place of the public schools in community recognition of citizenship. It will be helpful in connection with Citizenship Week ceremonies which may center around the third Sunday of May, which has been

officially designated by Congress as Citizenship Recognition Day. The pamphlet is available at fifteen cents a copy from the Superintendent of Documents, Washington 25, D.C.

H. G. D.

Spanish Radio Programs.—A series of twelve Pan American programs is being broadcast over WNYE (42.1 Mc), every Tuesday morning at 10:45. The series, entitled "Pan American Voyage," is one of the regular New York City Board of Education series of broadcasts under the general direction of James McAndrew.

The script of "Pan American Voyage" was written by Edward Stasheff; the programs are produced in the radio studio of Brooklyn Technical High School. Each of the broadcasts features one Latin American country, its national hero, and some characteristic music. A brief conversation unit in Spanish, concerned with a practical life-situation, is woven into the dialogue. According to the sketch, a young American college student visits the capital of each country, conducted by Professor Hilton, a teacher from a small Western college. The part of Professor Hilton is played by Dr. Theodore Huebener, Acting Director of Foreign Languages, New York City Schools, who is also responsible for the Spanish unit. Mimeographed copies of the latter, for the use of teachers and students, are mailed to the schools.

H. G. D.

Tribute to Francisco Aguilera Reprinted in "Congressional Record."—The Honorable Augustus W. Bennet, the Member of Congress from New York who defeated Hamilton Fish in the last election, caused to be reprinted in the *Congressional Record* of February 9, 1945 as an "Extension of Remarks" the editorial "Francisco Aguilera Joins the Hispanic Foundation" that appeared in the December, 1944 issue of HISPANIA.

H. G. D.

"Classroom Clipper" Provides Material for Spanish Classes.—"El Estudio del Español" is a new department appearing in *Classroom Clipper,* the publication of the Pan American World Airways that is mailed free of charge to teachers requesting it. The new department provides two pages or more in Spanish in each issue, in addition to other useful material in English, such as the series now running on "The Flags of the Southern Americas," which gives complete descriptions and narrates the origins of the flags of our "Good Neighbors." The booklet *Let's Get Better Acquainted,* which gives facts and figures on the Latin American countries and information regarding air travel to them, is also available free of charge to teachers. Other booklets may also be obtained. Address requests to Educational Director, Pan American World Airways, 135 West 42d Street, New York 17, N.Y. Practical air-transportation men seem to be conscious of the importance of foreign languages in the "Air Age," even if educators who propose ambitious "Air Age" programs are not.

H. G. D.

Tuition Scholarships for Study at the University of Havana Summer School (July 9-August 18, 1945).—Announcement has been made by the Secretary

of the Summer School of the University of Havana, Cuba, of ten scholarships covering tuition fees up to twenty-one hours weekly, for attendance at the 1945 Summer School session. These scholarships do not include maintenance or transportation costs. The costs of moderate room and meals for the six-week session has been estimated at $150.00 for the session, plus incidentals and personal expenditures. Round-trip plane fare from Miami to Havana is $36.00, plus fifteen per cent Federal tax. Transportation rates to Miami may be obtained from local bus or railroad companies.

Appointees make their own passport, travel, and living arrangements. Information about passports may be obtained from passport offices in New York, Boston, Chicago, San Francisco, and Washington, or elsewhere from the United States District Court or state court. A passport is required. A Cuban visa is not required for native-born United States citizens. The question of credit for courses taken must be determined by the local college or university.

Requirements for eligibility of applicants include United States citizenship and a bachelor's degree from an accredited college or university, prior to the making of the award. Applicants must present evidence of scholarship and character in the form of scholastic records and letters of recommendation from responsible persons; must establish their ability to read, write, and speak Spanish; and must present a health certificate. Men applicants must indicate their draft status; appointees would need permit from the local draft board to leave the country; the award of a scholarship may not be made the basis of application for draft deferment.

Application should be made on forms to be secured from the Institute of Internal Education, 2 West Forty-fifth Street, New York 19, N.Y., and must be filed at the Institute, with complete credentials, before May 15, 1945.

H. G. D.

Wallace K. Harrison to Direct Office of Inter-American Affairs.—By Executive order dated March 24, 1945, President Roosevelt changed the name of the Office of the Coordinator of Inter-American Affairs to the Office of Inter-American Affairs. At the same time, the President appointed Wallace K. Harrison, of Huntington, New York, who had served as Assistant Coordinator under Nelson A. Rockefeller, former Coordinator of Inter-American Affairs, as Director of Inter-American Affairs. The new Director will operate under the direction of the President, and in accordance with foreign policies as defined by the Department of State and administered through the Assistant Secretary of State in charge of Inter-American Affairs, the office now held by Mr. Rockefeller. Mr. Harrison, a distinguished architect, is a former teacher of Architecture at Columbia and Yale Universities and was co-architect of Rockefeller Center. He is personally extremely popular with Latin Americans and with officials charged with responsibility for Latin American matters in Washington. HISPANIA congratulates the Office of Inter-American Affairs on its new leader and wishes Mr. Harrison all success.

H. G. D.

A Bibliography of the Negro in Latin American Literature.—Mrs. Dorothy B. Porter, Supervisor, Negro Collection, Howard University Library, Wash-

ington, D.C., informs us that she is undertaking the compilation of a "Bibliography of the Negro in Latin American Literature." The bibliography will be annotated, and the location of the titles listed will be indicated. Mrs. Porter will of course be grateful for any pertinent information brought to her attention.

H. G. D.

Intensive Course in Portuguese at Connecticut College.—An intensive six-weeks course in Portuguese will be offered during the Summer Session (June 18-July 31) of Connecticut College for Women, New London, Connecticut, by Assistant Professor Leo Kirschenbaum. The course will require three hours of class work daily. Stress will be placed on practice in speaking and on the acquisition of a basic vocabulary, together with grammar, written and oral composition, and readings in Brazilian literature. A similar intensive course in Russian will be offered during both terms of the Summer Session (June 18-September 12) by Assistant Professor Catherine Wolkonsky. Registration in the Summer Session is open to a limited number of resident women students; both men and women are admitted as non-resident students.

H. G. D.

Latin American Workshop at Summer Session, University of Florida.—The University of Florida, with the cooperation of the Institute of Inter-American Affairs, the Office of Inter-American Affairs, and the United States Office of Education, is offering a Latin American Workshop during its 1945 Summer Session (first term: June 7-July 20; second term: July 20-August 21). Special attention will be given to Portuguese. The program will include language courses, featuring intensive methods and the oral approach; courses on the geography, history, and culture of Latin America; and seminar and demonstration classes on the teaching of Spanish at the elementary level. Distinguished visiting professors and Latin American lecturers will participate. Dining tables for conversational practice in Spanish and Portuguese will be available, with opportunity for contact with native speakers. Living quarters on the campus will be available for both single individuals and married couples. For further information, address Dean J. W. Norman, University of Florida, Gainesville, Florida.

H. G. D.

Subscriptions to Hispanic American Magazines.—The February issue of *Entre Nosotros,* the official publication of Sigma Delta Pi, the national Spanish fraternity, gives a list of Hispanic American magazines that have authorized Sigma Delta Pi to handle subscriptions. Orders should be sent to Professor F. Dewey Amner, Denison University, Granville, Ohio, the pioneer in this field, to whom we are all indebted for his self-sacrificing work. In the list that follows, the price indicated is for a one-year subscription; a price in parenthesis is for a six-months subscription.

Magazine	*Price*
ALMA LATINA (Puerto Rico; "Semanario de Cultura")	$5.00 (2.50)
ATLANTIDA (monthly, de luxe "Ilustración Argentina")	1.30

BITÁCORA (Venezuela, monthly; literature, criticism)	7.00	(3.50)
BOHEMIA (Cuba; "Revista semanal ilustrada")	6.00	
CINECÁMARA (Argentina, monthly; "Única en su género en lengua española")	2.00	
CUADERNOS AMERICANOS (Mexico, bimonthly; "La revista del nuevo mundo")	5.00	
CHASSIS (Argentina, monthly, radio: "Una revista para el principiante")	2.00	
FERRONALES (Mexico, monthly; "La revista de los ferrocarrileros"; includes calendar in eight colors, 48 x 70 cm.)	3.00	
GACETA DEL CARIBE (Cuba; "Revista mensual de cultura")	1.25	
EL GOLFER ARGENTINO (monthly)	2.60	
EL GRÁFICO (Argentina, weekly, sports)	3.40	(1.80)
HEMISFERIO (Mexico, monthly; "Por la fraternidad continental")	5.00	
EL HIJO PRÓDIGO (Mexico, monthly; "Revista literaria")	5.00	
HOY (Mexico, weekly; "La revista supergráfica")	12.00	(7.00)
MARGARITA (Chile, weekly; "La revista preferida por la mujer joven")	3.20	
MENTOR (Uruguay, monthly; "Revista Uruguaya Ilustrada")	2.00	
MEXICAN LIFE ("Mexico's Monthly Magazine", illustrated)	2.50	
MÉXICO AL DÍA (fortnightly; "La Revista Mex. de Mayor Circulación")	2.50	(1.50)
MINERVA (Argentina, monthly; "Revista continental de filosofía")	4.00	
ORIENTACIÓN MUSICAL (monthly; "Ateneo Mexicano Musical") 12 numbers	1.50	
RADIO GUÍA (Cuba, monthly; "la más completa")	1.50	
REPERTORIO AMERICANO (Costa Rica; "Semanario de Cultura Hispánica") (2 years $5.00)	3.00	
LA REVISTA AMERICANA DE BUENOS AIRES (Bimestral, irregular; literature and criticism.) (6 numbers)	3.00	
REVISTA DE REVISTAS (Mexico, weekly; "El Semanario Nacional")	2.00	
SÍNTESIS (Mexico, monthly; "Artículos de interés perdurable.")	2.00	
SUR (Buenos Aires; monthly; literature, criticism.)	5.20	(2.60)

Professor Amner can send sample copies of many of the magazines on the list given above, at a price of nine cents for each copy requested, or one dollar for a copy of all he has on hand. To have your order remitted by airmail to the publisher, include, for magazines published in Cuba, Mexico, or Puerto Rico, ten cents additional; for Costa Rica, Honduras, or Panama, fifteen cents; for Venezuela, twenty-five cents; for Argentina, Chile, or Uruguay, forty cents. Address all orders to Professor Amner.

H. G. D.

Suggestions for Securing Teaching Positions.—This is the title of a thorough and helpful discussion of "how to get a teaching job," by Benjamin W. Frazier, Specialist in Teacher Education, United States Office of Education, published in *Education for Victory*, the official publication of the Office of Education, for July 20, 1944 (vol. 3, no. 2, pp. 4-6). The article gives information on "Meeting Certification Requirements," "Finding Vacancies," "Use of Teacher-Placement Offices and Registration Services," "Direct Efforts of Applicants," "Federal Positions," "District of Columbia Teaching Positions," "Addresses of

School Officers," "Demands in Different Subjects and Grade-Levels," "Teachers' Salaries," and "Placement in Foreign Countries." Since most of the inquiries that come to the editorial office of HISPANIA have to do with placement in colleges and universities, we reprint herewith that section of Dr. Frazier's useful report:

Various studies indicate methods used most frequently to secure college positions. The more important methods appear first in the list below:

1. Making one's availability known to friends and acquaintances on college staffs who select or recommend the appointment of faculty members; that is, to department heads, deans, and presidents.

2. Registering, or bringing one's registration up to date, in the universities in which graduate work was completed. University teachers and administrative officers may assist an applicant not only through their recommendations, but also through their knowledge of vacancies.

3. Securing appointment as an assistant during the last year or two of graduate work; or securing consideration as an alumnus of an institution.

4. Securing the recommendation of the institution in which one is already employed, for a college position elsewhere.

5. Registering in certain commercial teachers' agencies. A few of these specialize in the placement of college teachers. Some state departments of education also place college teachers, but the number so placed is relatively small.

6. Making personal application or arranging an interview when a vacancy is believed to exist.

7. Securing recommendations by individual officers, or by registration services of national organizations in higher education.

8. Securing personal recommendations from college teachers, friends, or acquaintances known to college employers elsewhere.

9. Transferring to a new position in a related field, with or without retraining; especially from a teacher-surplus to a teacher-shortage field.

10. Receiving unsolicited invitations from college officers to accept positions. Such invitations are extended most frequently to teachers with outstanding records.

11. Making contacts with college officers in the meetings of learned societies. Occasionally employing officers inspect the membership lists of such societies to secure the names of members who might be interested in new positions.

H. G. D.

Inter-American Life Workshop at Peabody College.—An Inter-American Life Workshop will be held at Peabody College, Nashville, Tennessee, from June 11 to July 18, 1945. Its purpose is to prepare teachers and others to assume leadership in developing better understanding among the peoples of the Americas. The program will include general meetings, interest groups, informal activities, and individual conferences. Opportunities will be provided for association with Latin American students in the colleges of the University Center. Other features of the Workshop include arts and crafts, music, exhibits, sound films, social activities, and outdoor fiesta.

The Workshop staff will include three full-time consultants and will be supplemented by several visiting consultants assigned by the Director of Inter-American Affairs and by the United States Office of Education. A panel of professors from Peabody College, Scarritt College, and Vanderbilt University will be available for consultation and for lectures. Participants are expected to give full time to the Workshop. A maximum of eight credit-hours may be

earned by workshop participants. The tuition and registration fees for eight credit-hours are $39.50. Address inquiries to Henry Harap, Peabody College, Nashville 4, Tennessee.

H. G. D.

New Film Catalogue Lists Visual Aids.—Nearly seven hundred motion pictures and filmstrips produced by the United States Government for training and educational purposes are now available for purchase by schools, industry, and other civilian groups. All of these visual aids to education are described in a new catalogue, which gives synopses, running-time, subject-groupings, and prices of the various films and filmstrips. Subjects covered are aviation, agriculture, engineering, machine-shop, nursing, shipbuilding, supervision, and many others. They range from "nuts and bolts" films, such as "Cutting a Dovetail Taper Slide," to problems in human relations, such as "Employing Blind Workers in Industry," and cover such different subjects as "Celestial Navigation" and "Saving the Garden Crop." Of the 693 visual aids now available, 440 were produced by the United States Office of Education as part of the Visual Aids for War Training Program. Another 195 films and filmstrips, produced for military training, have been released for civilian training by the Army and Navy. The Department of Agriculture produced 58 films. Copies of the new catalogue may be obtained on request from the Division of Visual Aids, United States Office of Education, Washington 25, D.C., or from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N.Y.

H. G. D.

Articles Relating to Latin America.—Dr. A. Curtis Wilgus of The George Washington University has prepared an "Index of Articles Relating to Latin America Published in the *National Geographic Magazine,* Volumes I-LXXXVI, Inclusive (1888-1944)." The arrangement of the items is by geographical divisions as follows: Northern Latin America, including Southwestern United States, Mexico, Central America, West Indies and Caribbean; Southern Latin America; Latin America as a whole; and miscellaneous. The Index is eleven pages in length, mimeographed. It may be obtained free upon request from the Division of Inter-American Educational Relations, United States Office of Education, Washington 25, D. C.

M. C. J.

University of Havana Summer School.—The University of Havana has announced its fifth summer-school session for foreign students. The following courses, designed especially for North American teachers and students, will be offered: Elementary, Intermediate, and Advanced Spanish; Spanish Conversation; Methods of Teaching Spanish; Spanish Pronunciation; Advanced Spanish Grammar; Commercial Spanish; Spanish Literature; Hispanic American Literature; Latin American History; Social, Political, and Economic Science; Ethnography; Arts; Cuban Folk-Music. Other courses, designed primarily for Cubans but open to foreigners having sufficient knowledge of Spanish, will be given in Education, Agriculture, Medicine, and the teaching of English. Extra-curricular activities include visits to public buildings, places

of historic interest, sugar mills, and tobacco plantations; lectures by Cuban scholars; cultural and social events; and sports. Registration is from July 2 to July 7; classes are scheduled from July 9 to August 18. Registration fees vary from $25 to $60 for the session. Further information may be obtained from the Secretario de la Escuela de Verano, Dr. Abelardo Moreno, Universidad de la Habana.

M. C. J.

Sixty Fruitful Years.—D. C. Heath and Company this year will celebrate sixty years of publishing. Late in 1885 the publishing firm of Ginn and Heath was dissolved and the new firm, established by Daniel Collamore Heath, started on its way with thirteen books and eleven pamphlets. These were chiefly in science and modern languages, two subjects that Mr. Heath had the vision to anticipate would play an important part in future school-curriculums.

In a recent interview, Mr. Dudley R. Cowles, President of D. C. Heath and Company, said, "We were fortunate that in our early years our steps were guided by men who as experienced educators believed strongly that an important part of their business was to advance the cause of American education by making as good books as it was possible for us to make. That purpose has remained a guide ever since. During the last sixty years Heath has pioneered in new fields, and recently has developed a large and strong list in the elementary field. In the high-school and college fields Heath is going vigorously ahead to keep abreast of the many educational changes that a changing world demands. We have produced an increasing number of texts meeting educational requirements so closely that several of our series have been and are being used by the millions. It has always been our purpose to watch and understand the trends in education and to anticipate if possible or at least to meet promptly the educators' demands for textbooks as tools to carry forward their programs."

HISPANIA sends its greetings and felicitations to our sexagenarian firm. *Ad multos annos!*

H. G. D.

"A RETURN TO THE HUMANITIES"

It must be remembered that while technology is fighting this war, and a mastership of technology is necessary to win it, it was not too much but too little vital training in the humanities which was responsible for the maladjustments, the psychological wrongs, the economic stupidities and selfishness, the moral perversions which made the war break so unbelievably upon naïve and unprepared democracies. Science, itself a humanity, created an age of science, which became an age of materialism in which a just developing technology escaped from responsible hands. That is the oversimplified story. If the humanities did not prevent its tragic unrolling, the fault is not in the humanities, but in the way we used and taught them. We suspect that when the best of the young men and women come back they will be the first to demand a return of these humanities, and in such tough and vital forms as only those who have been faithful to the ideals of civilization will be able to offer.—HENRY SEIDEL CANBY, in *The Saturday Review of Literature*, October 17, 1942.

CHAPTER NEWS . . .

Conducted by
GRAYDON S. DE LAND, *Secretary-Treasurer*

[Chapter news should be sent to the Secretary of the Association, Professor Graydon S. De Land, Denison University, Granville, Ohio. A complete roster of chapter officers, with addresses, should at all times be in the Secretary's files, and he should be *promptly notified* of all changes. EDITOR.]

CENTRAL MISSOURI. Mr. Arturo J. García of Stephens College spoke to the Chapter at the first meeting of the school-year, held in Hughes Hall on the Christian College campus. His topic was a very interesting discussion, in Spanish, of his own recollections of the Mexican Revolution and the influence of the Revolution on Mexican literature. The second meeting of the year was on February 6, at Stephens College. Dr. Edith J. Kendrick, President of the Chapter, gave an interesting and stimulating report of the Annual Meeting of the Association in New York last December. Plans were discussed for the Chapter's observation of Pan American Week.

CENTRAL OHIO. The Central Ohio Chapter of the A.A.T.S.P. became active again on December 2, 1944, with the first of three meetings scheduled for this year, twenty-five members being present. After luncheon in a downtown Columbus hotel they heard two excellent speeches, one by Professor Amner of Denison University on "Latin American Periodicals and Their Use in Spanish Classes," and another by Professor Reichenberger of Ohio State University on "Goal and Method of the A.S.T.P. Language Program." The Chapter held its Winter meeting on February 17, and plans to hold its Spring meeting in May.

PENNSYLVANIA. The Pennsylvania Chapter held a luncheon meeting on Saturday, February 17, 1945, at the Women's City Club. Outside a fluffy snow had made the world a fairyland. Inside, the room was gay with daffodils and Pan American flags, as some thirty members and guests sat down to enjoy a delicious meal and friendly conversation. Following that, President Pasquale Contini introduced the speakers: Dr. Otis H. Green of the University of Pennsylvania, and Dr. José Martel of the College of the City of New York. Dr. Green gave a very interesting report entitled, "Spanish and the New Curriculum Makers." It was the climax to research carried on by a committee. Dr. Green found that the new curriculums tend to leave very little time for languages, but felt that it is the duty of language teachers to prove the value of their subject. Dr. Martel, in an eloquent and inspiring speech entitled, "Saber, querer y poder: un análisis de tres de los personajes más importantes de la literatura española," called our attention to the fact that of the five or six characters of European literature which have had most influence through

the years, three come from Spain. It was a new point of view to have "saber," "querer," and "poder" symbolized by La Celestina, El Quijote, and Don Juan, respectively. "El que sabe, quiere y el que quiere, puede."

SAN JOAQUIN. The San Joaquín Chapter of the A.A.T.S.P. held its second meeting of the school-year at the Hotel Hughes in Fresno, on Saturday, February 24, 1945. This meeting took the form of an all-day "Workshop for Teachers of Spanish." Ideas and methods of teaching were exchanged, and each teacher tried to contribute something of interest to the entire group. There were demonstrations of phonograph records (as a basis for conversation) and the value of Spanish talking-pictures was discussed. The members felt that it had been a very interesting meeting and one of great value to teachers of Spanish.

SOUTHERN ARIZONA. After three years of inactivity, the Southern Arizona Chapter of the A.A.T.S.P. had a dinner meeting in November, honoring Dr. Helen Nicholson, who has returned to Tucson after a year's study at Yale. After the dinner Dr. Nicholson gave a most interesting talk on "The Army Method of Teaching Languages." In early December the members journeyed by bus to Nogales, Sonora, and there, in the Cavern, elected the following new officers: President, Miss Ida Celaya; Vice-President, Mrs. Betty Gad; Secretary-Treasurer, Miss Mary Ott.

SOUTHERN MICHIGAN. A meeting was held on Saturday, January 13, 1945, in the Wayne University Club in Detroit. An informal report was given by Srta. Trinidad de Mora on the annual meeting of the Association, held in New York in December. An invitation was read by Miss Blanche Goodell from Robert B. Griffin, acting president of Marygrove College, to attend a ceremony at the College on January 16, in connection with the award of first prize in a Spanish essay contest to Miss Nancy Glazer, a Marygrove student. The meeting then adjourned to the Art Education Building of Wayne University to examine an exhibit of the art work of Latin American school pupils, arranged by Professor Jane Betsy Welling. An exhibit of old Spanish books, arranged by Professor Ashcom, was on display in the Main University Building. Dinner was served at the Wayne University Club, followed by a short talk by Mrs. Louise Pullman, art teacher in the Chandler School, who showed many of the articles made by her pupils during a study of Latin American countries. She was introduced by Miss Laura Osborn, Coordinator of the Bureau of Inter-American Affairs. The speaker of the evening was Sr. Napoleón Alcocer, Consul of Mexico, who described various geographical and economic features of his country. A discussion-period followed.

SOUTHERN NEW MEXICO. On January 13, members of the Southern New Mexico Chapter of the A.A.T.S.P. were the guests of the Juárez, Chihuahua, teachers at a banquet held at the Mexico y Texas Café, under the direction of Miss Guadelupe Breña Ponce, Federal school-inspector for Northern Chihuahua. Among the distinguished guests present were representatives of the American and Mexican consular services and also of the armies of both na-

tions. Miss Elisaida Sánchez, President of the Southern New Mexico Chapter, presented a United States flag to the hosts. Other speakers were: Dr. C. A. Tyre, Past President of the Southern New Mexico Chapter; President John Branson of New Mexico College of Agriculture and Mechanic Arts; and Mrs. Luz Armendáriz, who gave the welcoming address. Following the banquet, children of the various Juárez schools presented a program of folk-dances and music in the auditorium of the beautiful new Revolución School. As a part of the program for promotion of better understanding among the peoples on both sides of the border, plans are being made by the teachers of Chihuahua City for a four-day meeting during the Easter recess. Southern New Mexico Chapter now has twenty-seven members.

OPPORTUNITIES FOR SUMMER STUDY, 1945

University of Havana, July 9 to August 18. Address correspondence to Secretario de la Escuela de Verano, Universidad de la Habana, Habana, Cuba.

National University of Mexico, Summer School for Foreign Students, June 29 to August 15. Address inquiries to Secretary of the Summer School, Ribera de San Cosme 71, México, D. F. México.

Field Schools Sponsored by United States Colleges and Universities

University of Texas, University of New Mexico, and University of Michigan (in collaboration with the School of Philosophy and Letters and the Summer School for Foreign Students of the National University of Mexico), June 29 to August 15. Address inquiries to the Registrar or Director of Admissions of any of these universities.

Texas State College for Women, in Saltillo, Coahuila, México, July 19 to August 29. Rebecca Switzer, Director, Denton, Texas.

University of Houston, in México, D. F., June 4 to July 15; in México, D. F., Guanajuato, Guadalajara, Acapulco, and Oaxaca, from July 17 to Sept. 2. Joseph S. Werlin, Director, Houston, Texas.

North Texas State Teachers College, in Morelia, Michoacán, México, for two terms of six weeks each. Carl B. Compton, Director, Denton, Texas.

Sam Houston State Teachers College (in collaboration with the University of Puebla, Puebla, México), June 7 to July 17. C. R. Hackney, Director, Huntsville, Texas.

Southwest Texas State Teachers College, in México, D. F., June 4 to July 13. J. Lloyd Read, Director, San Marcos, Texas.

Sul Ross State Teachers College, in Chihuahua, México, June 4 to July 14. Address inquiries to President H. W. Morelock, Alpine, Texas.

"Foreign Languages for the 'Air Age'!"

"Foreign Languages for Global War and Global Peace!"

"Americans, Awake to Language Needs!"

REVIEWS . . .

Conducted by
MICHAEL S. DONLAN, *Associate Editor*
and the Editor

SPELL, JEFFERSON REA, *Contemporary Spanish American Fiction*. Chapel Hill: University of North Carolina Press, 1944. Cloth. viii, 323 pp. Price, $3.00.

In spite of the vast amount of comment given to Spanish American literature during the past decade, little or nothing was done to bring to the general non-Spanish reader an adequate idea of Spanish American fiction. Sporadic attempts at translation into English of Spanish American novelists met with lukewarm enthusiasm if not with open hostility, which even yet represents the North American attitude toward Spanish American novelists. Prize novel contests such as the one sponsored by Farrar and Rinehart have done much to publicize a few prominent writers, but they are among the distinguished minority, even though their works may have been surpassed by their fellow Spanish Americans.

From now on, however, no English reader need consider himself unable to penetrate to the core of Spanish American thought or ideology as represented by the novel, for Professor Spell has taken infinite pains to present what he terms "ten of the most important Spanish American writers" for appraisal. The choice of writers is a good one, and, except for a name or two, could not be improved on. Their most important works are discussed in detail, as indeed, are many of their minor ones.

In a preliminary chapter Professor Spell summarizes Spanish American fiction from its beginnings to the time of the writers presented in his book. This is a masterful presentation, worthy of a place in any course of study on Spanish American literature. Professor Spell has cleverly avoided the pitfall of cataloguing names by a succinct summary of the novel up to the twentieth century. This chapter should prove to be as interesting and informative for the specialist in Spanish American literature as it must for the novice.

In preparing a book of this kind, many temptations must have presented themselves to the author. Whom to choose, and why? Certainly the ten writers selected are worthy of study: Gálvez, Azuela, Loveira, Quiroga, Rivera, Gallegos, Icaza, Alegría. But what about men like Blanco Fombona, López y Fuentes, Reyles, Larreta, and Edwards Bello? Yet, as Professor Spell points out, the writers he has singled out for discussion have solid reputations based on long-term production, Rivera alone excepted. In the long run, such a point of view has a better chance of survival than one of less universality. Geographically, the writers cover all dominant sectors of Spanish America; politically or socially they are equally representative; and since Professor Spell calls these writers "ten of the most important" there can be no real quarrel concerning their place here.

An admirable feature of this book is the summary with which each chapter opens. Professor Spell has done for each chapter what he did for the book as a whole: acquaint the reader with all the important literary data which serve

as a backdrop for the chapter he is about to read. Only one intimately informed of the books mentioned could summarize so compactly and surely the works cited.

Considering the *raison d'être* of the book, it is difficult to point out fundamental flaws in it. The general reader may want to know what preferences Professor Spell has among his chosen representatives, though he has avoided any personal commitments for the larger view of informing his readers on truly little-known aspects of Spanish American fiction. The reviewer, however, should be permitted to hazard a guess concerning that matter. Three chapters stand out because of their sympathetic and personal treatment: chapter III, on Azuela; chapter IV, on Loveira; and chapter X, on Icaza. Personally, I like the Loveira chapter better than any other, and I am inclined to believe that Professor Spell likes Loveira better than the other writers he discusses, principally because the Cuban knew how to tell a story and has created characters that live. Azuela, too, stands out both for his poetic prose and his variety of characters, to say nothing of his vision of the revolution of which he was and is the only seer. To have recognized and analyzed one of the great social upheavals of the twentieth century, while the rest of the world was oblivious to the social import of it, should be enough to rank Azuela among the great figures of the Spanish American novel, in spite of the technical defects that mar his works.

A final chapter, "Trends in Spanish American Fiction," summarizes and recapitulates many of the points made in the book. There are numerous cross-references and comparisons to aid the reader in placing the various writers in their proper perspective. This chapter is excellent both for its presentation and completeness of information. One cannot help but admire the ease with which Professor Spell makes minute and detailed references about characters and books in the most casual manner, as if it were an everyday occurrence with him, as indeed it is.

The English-speaking public should thank one of our most outstanding scholars in Spanish American literature for a fine analysis of his subject. Scholars, too, should be thankful for a handy reference book. As a former teacher of English composition, I should also like to commend Professor Spell for a piece of literary criticism, unequaled, in my opinion, by any scholar in the field today, as well as for the possession of a mature literary style, so far removed from the sterile academic manner of presenting facts. This book does not pretend to be definitive regarding source material employed by the writers discussed, but as literary critism I do not believe that it will be surpassed.

A final item of interest for the non-Spanish reader is a very fine bibliography appended to the book. Titles in both English and Spanish are given. Reviews of the various books are also listed, to aid the general reader in gaining a clearer picture of the literary scene. The titles are aptly translated into English by Professor Spell, who has had the good sense to translate idiomatically and not literally.

MARTIN E. ERICKSON

Louisiana State University,
Baton Rouge, Louisiana

Latin America in School and College Teaching Materials. Report of the Committee on the Study of Teaching Materials on Inter-American Subjects, American Council on Education. Washington: American Council on Education (744 Jackson Place), 1944. viii, 496 pp. Price, $3.00 (cloth), $2.50 (paper).

The Committee on the Study of Teaching Materials on Inter-American Subjects has made this study in an effort to determine in what manner and to what extent texts and other teaching materials in use in the United States portray Latin America. The report comprises twenty chapters and is divided into two parts. Part One, consisting of four chapters, covers the background for the study, the scope of the study and the method pursued, the conclusions drawn, and a series of recommendations which are addressed primarily to writers and publishers of materials dealing with the other American republics and intended for school use in this country.

The conclusions should prove to be helpful as guides to all teachers who are using Inter-American materials in their classes, and particularly to those who are feeling their way along in a somewhat unfamiliar field. Sixteen conclusions in all are presented, and in general they tend to inspire confidence in the materials now available for school use. Among other things the Committee states, "There is ground for reasonable optimism about the treatment of Inter-American subjects in our basic teaching materials . . ." and adds that "there is no evidence of conscious or perverted antagonism toward Latin America" in these materials.

At the same time, however, the Committee points out certain deficiencies in the broad field of Latin American teaching materials. Among the inadequacies noted are a serious shortage of materials at the secondary-school level, whereas those at the lower levels seem to be sufficient, generally speaking, both as to quantity and quality. The Committee notes further that our literary anthologies at all levels virtually ignore the works of authors from the other American republics.

The survey also reveals that although the "Black Legend," a name applied to the playing up of old prejudices against the Spanish and to a lesser extent the Portuguese in America, is less noticeable in the more recently produced materials, traces of it are still to be found. Here and there undue attention continues to be paid to the supposed cruelty, ineptitude, greed, and bigotry of the Spanish and Portuguese colonizers of the New World.

Points of dispute between the United States and the other American republics are receiving more attention even in new materials than the accounts of cooperative and parallel action. Another criticism is that the picturesque in Latin American life receives more than its proper share of attention, and that more emphasis is placed upon the political and military aspects of Inter-American relations than upon the developing economic ties and cultural cooperation.

The writer of this review would, he believes, have drawn at least one additional conclusion regarding our teaching materials. In his opinion we still tend to generalize too much in our teaching of Latin American life and culture. Too few of us recognize the individuality of our twenty Southern neighbors, and it is believed that future publications should make a greater effort to

convey to our teachers and students a firmer understanding, among other matters, of how the Latin American countries differ one from another.

The main body of the publication, Part Two, consists of sixteen chapters, reporting on the treatment of Latin America in different fields of study. Among the fields covered are: United States History, Biography, Foreign Policy and International Relations, Geography, Education, Arts and Crafts, and Music.

Two of these chapters, chapters fifteen and sixteen, should be of special interest to the readers of HISPANIA. They deal with the Spanish and Portuguese Language Textbooks. Among the interesting facts cited about the newer materials in these fields are that much material now contained in these books deals with the Latin American republics and that a great deal more material which will be useful for conversational work in the classroom is included.

JOHN C. PATTERSON
United States Office of Education,
Washington, D.C.

SIMS, E. R., *Español esencial con historias.* Austin, Texas: W. S. Benson and Company, 1944. Cloth. xii, 372 pp. Price, $1.60.

We must confess that this book puzzled us at first. It seemed odd that over two-thirds of it should be devoted to the usual Spanish-English and English-Spanish vocabularies, and less than one third to text, grammar notes, and exercises. But it soon dawned on us that the author's main concern had been to compose a "selected common-word vocabulary including derived forms of common verbs." Thus, the title, *Español esencial con historias,* actually means "Selected common-word vocabulary with stories."

The stories deal with the Latin American countries. They are twenty-one in number, and each is about 250 words in length. The facts featured in these stories are those relating to the discovery and conquest, the rôle played by each country in the current war effort, and the principal products. Although we are told that in order to make the text interesting incidents of romance and adventure have been emphasized, the stories seem to me to be rather monotonous and colorless. The style is often unnatural, with traces of English modes of expression. The use of tenses is restricted to the present, imperfect, preterite, and present perfect indicative; we noted only one future and only one subjunctive form. The questions appended to each story or lesson are quite satisfactory. Equally satisfactory are the streamlined grammar notes in another section, and the appendix of verbs.

This part of the book (which fills less than one-third of the total) could be easily covered in seven weeks by a class that has had one semester or two of elementary Spanish. The remaining two-thirds are the Spanish-English and English-Spanish vocabularies. The former fills two hundred double-column pages; the latter, sixty-two. It is obvious that only a fraction of the Spanish-English vocabulary is needed for the comprehension of the five or six thousand words of text: "the total number of Spanish words listed is about 7,500, exclusive of derived verb-forms."

But whether it was advisable or not to tag on so extensive a vocabulary to so unpretentious a series of lessons, there is no question that Professor Sims has made a major contribution to Spanish language teaching by undertaking

the compilation of a "working vocabulary," or "word list," carefully selected and yet large enough to be dependable.

A contribution of this type can be so important that we do not hesitate to quote Professor Sims at length:

"The vocabularies, or word lists, will be found helpful in a number of ways. The words were chosen for their frequency of use. The Buchanan and Keniston lists, as well as other shorter ones, were consulted for the Spanish vocabulary. The Thorndike word list and the Eaton semantic frequency list were the guides in selecting the English vocabulary. A considerable amount of material was examined in making a count of 'tense frequency.' It was found that the simple tenses of the indicative and the present perfect had much the highest frequency of use. Therefore, all simple tense-forms of all verbs in the Buchanan list are translated and presented. The radical-changing verbs are indicated....

"[Buchanan's] list contains some 6,700 words, all of which, with the exceptions of cognates easily identified, are included in this essential word list. Words and idioms listed by Keniston, but not included in Buchanan's list, are added, as are the words from other Spanish common-word lists, such as those by Russell, Eaton, and Ivey. Other additions are from the vocabularies of the Spanish textbooks adopted for use in Texas, a small number of common business terms, modern words in such fields as aviation and radio and, finally, sports terms. These last are taken from the leading newspapers of Mexico. The total number of Spanish words listed is about 7,500, exclusive of derived verb-forms."

It is to be hoped that many teachers will find it possible to put the Sims Word List to the necessary tests, with a view to adopting it, in its present form or with modifications, for various classroom and textbook-editing purposes.

FRANCISCO AGUILERA

The Library of Congress,
Washington, D.C.

USLAR PIETRI, ARTURO, *Las lanzas coloradas.* Edited by DONALD D. WALSH. New York: W. W. Norton and Company, 1944. Cloth. 219 pp. Price, $1.65.

Las lanzas coloradas is basically historical in that it deals with the first years of Venezuela's struggles for independence. However, to consider it merely as historical would omit many broader aspects of the novel which testify to the outstanding skill of Uslar Pietri as a writer. The unavoidable limitations of a review make it impossible to give an adequate indication of the various strong elements of this work, but a few elements follow which entitle Uslar Pietri to very high esteem.

First of all, in connection with the handling of the wealth of incidents and physical action, there is ever present a high degree of suspense coupled in many places with an atmosphere of tragic foreboding. Both suspense and foreboding increase in logical and powerful steps as the story approaches its climax.

One of the author's elements of strength in his presentation of so much incident and action in a novel of very moderate length (180 pages in the Santiago de Chile edition) is his rapidity of delineation. For example, in the first four pages of the novel the following elements are satisfactorily pre-

sented: the superstition of the Negro slaves; the supernatural power ascribed to Bolívar in the stories circulated among the people; the characterization of the majordomo Campos as imperious and disdainful, his sense of his own strength being increased by the servility of the slaves under him, cowed by fear; the progressive build-up, through his actions, of the dominating nature of Campos, who holds sway over all the slaves, in contrast with the weak and impractical natures of the owners (Don Fernando and his sister Doña Inés); Campos, while beholding the house of the owners, feels that he was not intended to obey, but that he is essentially an *amo*. In this reaction on the part of Campos there is foreboding of strife to come.

In the succeeding retrospective chapters (two to five) the ancestry, childhood, and youth of Don Fernando are presented. As would be expected, the elements of action and suspense are relatively slight in this portion of the book. But it is here that the novel assumes a broader scope than merely historical; it is as well sociological with *costumbrista* elements. In these chapters are presented, through the eyes and experiences of the youth Fernando, the conflicting ideas held by the society of Caracas in the early years of the nineteenth century. Also the reader is acquainted with the idealistic and unrealistic conception of the establishment of democracy throughout the world. This picture, so skillfully drawn by the author, highlights the ensuing conflict, attended by civil war, cruelty, looting, and murder, portrayed in the remainder of the novel. This period produced two contrasting types of leaders: the peerless hero Bolívar and the shameful figure of the *bandolero*, exemplified by the destructive, cruel leader of a ravaging band, Boves. Many of the points in this retrospective background section are presented with no small amount of irony on the part of the author.

The character delineation is superb from all points of view throughout the book. The most interesting, largely on account of their opposite natures, are Don Fernando and his overseer Campos. Fernando is consistently the vacillating, timid man, lacking both sufficient moral conviction to make a decision and the physical courage to engage in action. On one occasion, his attitude of "inaction at any price" is temporarily changed to that of a man consumed by a desire for revenge and the necessity of committing violent deeds. This reaction is due to the rebellion of his overseer, the burning of the ancestral home, and acompanying acts of violence. However, in the final battle between Boves's forces and the Republican army of General Rivas, which Fernando has joined, he cannot bring himself to fight and perishes at the hands of the enemy without attempting to defend himself.

The character of Campos is much less devious, for he is a man of action motivated by no ethical considerations, but only by a ruthless self-interest that leads him to shape his course of action according to circumstances for his own best advantage. For example, when Campos starts out with his band of slaves, "aun ignoraba si sería realista o republicano":

—Mira, Natividad; ven acá.
—A la orden, jefe.
—¿Qué te parece esta lavativa?
—¿Cuál?
—¡Guá! Esta de habernos alzado.

Natividad temía responder algo que estuviera en desacuerdo con el pensamiento de Campos.

—Muy bien hecho. ¿Hasta cuándo íbamos a aguantar?

—Ahora estamos arriba, Natividad. Los de abajo, que se acomoden. El otro rió con malicia; rieron los dos, celebrando sus ideas siniestras.

—Bueno, Natividad. Pero tú no has pensado una cosa. ¿De qué lado nos vamos a meter?

—¿Cómo, de qué lado?

—¡Guá! ¿De qué lado? Si nos hacemos godos o republicanos. Natividad guardó silencio un instante.

—Bueno, mi jefe ¿y qué diferencia hay?

—¡Mucha! ¡Cómo no! Tú no ves: los godos tienen bandera colorada y gritan: "¡Viva el Rey!"

—Eso es.

—Mientras que los insurgentes tienen bandera amarilla y gritan: "¡Viva la Libertad!"

—¡Ah, caray! ¿Y qué escogemos?

Simón Bolívar is depicted indirectly as a symbol embodying the hope of the ultimate success of the Revolution; the Royalists do not have his counterpart in Venezuela.

The skill of the author in describing action and the emotions connected with it is impressive as may be seen in chapter ten (Santiago text) which deals with the entry of the terrible Boves into a Republican town; his storming and profanation of the church which served as a last refuge for the remaining civilians. Boves's entry into the town and the terror associated with it is most effectively built up in advance by the telling repetition of the phrases which assume dirge-like proportions: "Boves invadía" and "Boves invadía con siete mil lanceros." In this chapter the moods, both collective and individual, are so vividly set forth in all their range of contrast from the noblest to the basest that manifest themselves in human nature under such circumstances, that the reader feels he is actually witnessing the scene. Chapter twelve, which recounts the battle between Boves's forces and those of the Republicans, furnishes the climax of the novel. It is likewise a splendid example of this descriptive power possessed by Uslar Pietri.

In my opinion the high point of the author's achievement in this novel is found in chapter eleven (Santiago text) which is properly omitted in Walsh's edition. In this chapter, Doña Inés, Don Fernando's formerly beautiful and romantic sister, who was the victim of the mulatto overseer of their plantation, Campos, and whose possible escape from the burning plantation-house was hinted at in an earlier chapter, has pursued Campos for vengeance upon him. In a pathetic condition and half-crazed with her obsession for revenge, she finally meets "La Carvajala," Campos's recently-found mistress, who shares his army life and from whom he has just departed with his troop to join Boves's forces. The scene between the two women is indeed one of outstanding effect through its portrayal of the dramatic struggle between them: the one endeavoring to protect her newly-found heroic lover; the other seeking this man to wreak vengeance upon him for destroying her family, her possessions, and her very life:

—¡Si usted lo sabe, dígamelo! ¡Por lo que más quiera! ¿Dónde está? ¡Dígamelo! ¡Dios se lo pagará!

Le suplicaban la voz, el cuerpo maltratado, los harapos, la cicatriz horrenda, los ojos angustiados y fiebrosos. Todo se hacía súplica para venir a conmoverla.
"La Carvajala" sentía miedo de que en ella venciera la lástima. La desgracia de la pobre mujer la hacía sufrir; pero al mismo tiempo se daba cuenta de que no podía ayudarla. Aquella mujer no tenía más objeto que hacerle mal a la única persona que ella quería en el mundo. Los sentimientos contrarios la dividían.

The pathos of the situation based upon the human experiences and psychology involved is indeed beyond the grasp of a youthful class, and therefore its omission from the school text is justified.

Mr. Walsh's edition of this powerful novel is thorough and well prepared. Obviously, of a work which presents such a variety of situations and a wealth of background material, there could be several ways of preparing an edition. It is not likely that a different method would give a better result than that obtained by Mr. Walsh.

Approximately one-fourth of the Santiago text has been deleted, the omissions consisting principally of background material (as found in chapters two, three, and four) not strictly essential to the thread of the narrative. Chapters two and three are coalesced in Walsh's edition into a single chapter, with a resultant lack of identity in chapter numbering between the two texts after chapter three. This difference is increased by the omission of chapter eleven, accounted for above, of the Santiago text.

The notes are well chosen and give a variety of essential information. However, it might contribute to the student's literary appreciation and judgment if he were given some notes commenting upon the author's handling of the material, especially in certain extended passages where the school text departs from the original. It would seem that Boves, who plays such an important part in the story, should have a note—possibly referring to the appropriate passages in the editor's fine Introduction, pages 11-18.

All who are interested in promoting the acquaintance of our students with the best in Latin American literature are deeply indebted to Mr. Walsh for his presentation of such an outstanding example of literary craftsmanship as *Las lanzas coloradas*. This novel, to say nothing of his other works, assuredly entitles Uslar Pietri to very high rank among present-day writers.

MILAN S. LA DU

Syracuse University,
Syracuse, New York

PAYRÓ, ROBERTO J., *Sobre las ruinas*. Edited by C. K. Jones and Antonio Alonso. Boston: D. C. Heath and Company, 1943. Cloth. xxii, 151 pp. Price, $1.00.

Fourteenth of the Heath Spanish American Series and first drama to be included is one of the successes of the Argentine theater, a play that marked a step in its transition from the first "wild west" shows to the modern social plays. *Sobre las ruinas* has a good story, and though the authors have provided no exercises, the play itself gives ample opportunity for questions and conversation.

One difficulty is the rather unusual vocabulary, full of dialectal words, since much of it is in the clipped and careless speech of the *gauchos*. However the editors have provided a thorough preliminary study of the changes that the *gauchos* have made in classical Spanish, and abundant footnotes carry the

readers over vocabulary difficulties. An introduction gives details about Payró's life and writings, not only in drama but in other fields.

The editors have added one more to the very few worthwhile Latin American plays now available to North American students. The book is attractively printed and exceptionally free from annoying misprints.

WILLIS KNAPP JONES

Miami University,
Oxford, Ohio

BOOKS RECEIVED

THE AMERICAN LEGION (NATIONAL AMERICANISM COMMISSION), *Proposed Program of Inter-American Activities.* Indianapolis, Indiana: National Headquarters, The American Legion, 1944. Paper. 18 pp.

BALL, M. MARGARET, *The Problem of Inter-American Organization.* Stanford University, California: Stanford University Press. Cloth. vii, 117 pp. Price, $2.00.

BALSEIRO, JOSÉ A., *El Vigía. III.* (En torno al Romanticismo; Bécquer; Hostos; Emerson; Azorín.) San Juan, Puerto Rico: Biblioteca de Autores Puertorriqueños, 1942. Paper. 138 pp.

BISHOP, JOHN PEALE, and TATE, ALLEN (*eds.*), *Antología de escritores contemporáneos de los Estados Unidos.* Versión de la prosa a cargo de RICARDO A. LATCHAM; versión de la poesía a cargo de varios traductores. Santiago de Chile: Editorial Nascimento, 1944. Paper. Tomo I, xv, 550 pp.; Tomo II, 566 pp.

BURGIN, MYRON (*ed.*), *Handbook of Latin American Studies: 1942.* Cambridge: Harvard University Press (for the Joint Committee on Latin American Studies), 1943 (1945). Cloth. xv, 522 pp. Price, $4.00.

CARBAJAL, *El camino de la escritura y lengua universales.* (Obra en seis volúmenes.) Volumen I, Introductivo: *"Creaciones" y "descubrimientos" (Ensayo sobre la civilización).* Madrid: Sucesores de Rivadeneyra, 1944. Paper. Plates. 250 pp. Price, 50 pesetas.

COMMISSION ON TRENDS IN EDUCATION, MODERN LANGUAGE ASSOCIATION OF AMERICA, *The English Language in American Education.* The Report of a Special Committee (Thomas Clark Pollock, *chairman;* William Clyde De Vane; Robert E. Spiller). New York: The Modern Language Association of America (100 Washington Square East), 1945. Paper. viii, 31 pp. Price, 25 cents.

ELLSWORTH, P. T., *Chile: An Economy in Transition.* New York: The Macmillan Company, 1945. Cloth. xi, 183 pp. Price, $3.00.

GONZALEZ LÓPEZ, EMILIO, *Emilia Pardo Bazán, Novelista de Galicia.* New York: Hispanic Institute in the United States, 1944. Paper. 178 pp.

GUILLÉN, JORGE, *La poética de Bécquer.* New York: Hispanic Institute in the United States, 1943. Paper. 58 pp.

HENRÍQUEZ-UREÑA, PEDRO, *Literary Currents in Hispanic America.* Cambridge: Harvard University Press, 1945. Cloth. vi, 345 pp. Price, $3.50.

MACLEISH, ARCHIBALD, *The Reorganization of the Library of Congress, 1939-44.* (Reprinted from *The Library Quarterly,* vol. xiv, no. 4, October, 1944). 39 pp.

MAPES, E. K. (*ed.*), *Obras inéditas de Gutiérrez Nájera: Poesías.* New York: Hispanic Institute in the United States, 1943. Paper. 65 pp.

MERGAL, ÁNGEL M., *Federico Degetau: Un orientador de su pueblo.* New York: Hispanic Institute in the United States, 1944. Paper. Frontispiece. 201 pp.

MERRYMAN, MONTGOMERY, *Portuguese: A Portrait of the Language of Brasil.* Introduction by W. Rex Crawford. Rio de Janeiro: Irmãos Pongetti, 1944. Paper. 229 pp.

MORGAN, KATHERINE LENORE (*ed.*), *The University of Chile.* (Higher Education in Latin America, Volume II.) Introduction by Concha Romero James. Washington: Division of Intellectual Cooperation, Pan American Union, 1944. Paper. Mimeographed. iv, 157 pp. Price, 50 cents.

NUNN, MARSHALL E., *A List of Related Spanish-English Words.* University, Alabama: University of Alabama, Bureau of Business Research, 1944. Paper, viii, 41 pp.

ORTEGA Y GASSET, JOSÉ, *Mission of the University.* Translated, with an introduction, by HOWARD LEE NOSTRAND. Princeton: Princeton University Press, 1944. Cloth. 103 pp. Price, $2.00.

ORTEGA FRIER, JULIO, *Lugar del aprendizaje activo en la Universidad.* (Publicationes de la Universidad de Santo Domingo, Volumen VIII.) Ciudad Trujillo, Dominican Republic: Editora Montalvo, 1944. Paper. vii, 102 pp.

PACHECO, JUAN RAFAEL, *Cien años de vida universitaria.* (Publicaciones de la Universidad de Santo Domingo, Volumen XXIX.) Ciudad Trujillo, Dominican Republic: Editora Montalvo, 1944. Paper. 84 pp.

ROSSELLO, P., *Forerunners of the International Bureau of Education.* Abridged and Translated by MARIE BUTT. Introduction by F. CLARKE. London: The Year Book of Education, in association with the University of London Institute of Education, 1944. Stiff paper. 120 pp. Price, $1.50. (Available from The American Council on Education, 744 Jackson Place, Washington 6, D.C.)

SANTOVENIA, EMETERIO S., *Los presidentes de Cuba Libre.* (Segunda edición.) Habana: Editorial Trópico, 1943. Boards. 95 pp.

SELL, LEWIS L., *Syllabus for the Formation of the Professional Polyglot Technician. International Orientator for Education, Commerce, Industry.* New York: International Dictionary Company (15 Park Row), 1945. Stiff paper. 70 pp. Price, $1.75.

SOULE, GEORGE, EFRÓN, DAVID, and NESS, NORMAN T., *Latin America in the Future World.* New York: Farrar and Rinehart, Inc. (for the National Planning Association), 1945. Cloth. Charts. xiii, 372 pp. Price, $3.50 (Trade Edition); $2.50 (College Edition).

TATUM, TERRELL LOUISE, *Pan American Business Spanish.* New York: D. Appleton-Century Company, 1945. Cloth. Illustrated. x, 255 pp. Price, $2.50.

UNIVERSITY OF WISCONSIN (Department of Debating and Public Discussion, University Extension Division), *Choral Speaking, A Study Aid.* Prepared by GEORGIA M. CORP. Paper. Mimeographed. 55 pp. Price, 40 cents.

VERISSIMO, ERICO, *Brazilian Literature: An Outline.* New York: The Macmillan Company, 1945. Cloth. ix, 184 pp. Price, $2.00.

VOGT, GUILLERMO, *El hombre y la tierra.* México, D.F.: Secretaría de Educación Pública (Biblioteca Enciclopédica Popular), 1944. Paper. Illustrated. 95 pp. Price, 25 centavos.

WHITAKER, ARTHUR P. (*ed.*), *Inter-American Affairs: 1943. An Annual Survey, No. 3.* New York: Columbia University Press, 1944. Cloth. Charts. x, 277 pp. Price, $3.00.